Prize Winners in Mirror-Edison Contest

THE NEW YORK
DRAMATIC MIRROR

FEBRUARY 17, 1915 PRICE TEN CENTS

MARGUERITE CLARK

"Cankers of Criticism," by George Foxhall

White, N. Y.

A hilarious moment in "A Mix Up," in which Marie Dressler as Gladys Lorraine, the burlesque queen, attempts to quell the disorder, with the aid of firemen. In the center of the picture are Marie Dressler and Bert Lytell

Persons and impersonations in "Experience." (From left to right) Pleasure (Rosane Barton); Excitement (Eleanore Christy); Deceit (Dorothy Parker); Frivolity (Marion Whitney); Slander (Frances Richards); Passion (Florence Short) and Intoxication (Margot Williams)

White, N. Y.

Emmy Wehlen and Lauri De Frece, who help to make "To-night's the Night" popular on Broadway

Titus and Burnell, Buffalo, N. Y.

Mrs. Otis Skinner, who, as Mildred Hallam in "The Silent Voice," gives a particularly sympathetic performance

White, N. Y.

Fred Walton takes a picture of Richard Carle and Marie Cahill in "90 in the Shade"

WHEN THE CURTAIN RISES

THE NEW YORK DRAMATIC MIRROR

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CANKERS OF CRITICISM

By GEORGE FOXHALL (Formerly Dramatic Critic of the SPRINGFIELD, (Mass.) UNION)

AT the head of the excellent editorial on "Commercial Criticism," published in THE MIRROR of October 14, the following sentence was quoted from the New York *Review:* ["The so-called 'dramatic critic' must go."] If one could think that "so-called" was intended as a qualification of the dictum, the demand might seem not only unharmful but laudable. Unfortunately, coming from such a source, it is easier to believe that the descriptive word was intended as an extra barb upon the arrow; that it was a demand, not for the abolition of some school of "so-called" critics, but for the abolition of criticism, and its supplanting by the "pay your money, use your space" method.

It is a tragedy that American dramatic criticism should be at such a degraded level that such unthinkable stupidity must be accepted as a challenge; that the graceful art of criticism must actually fight for its life against the arrogant bombast of the box-office and find few to sympathize with it in the fight.

It has struck me as odd that, so far as I have been able to follow the discussion, it has not appeared to anybody as incongruous that dramatic criticism should be compelled to fight for existence against dramatic financial interests—an insolent anachronism. There are, I think, two reasons for the oversight. One is that there is nothing more typical of the present stage of our national sensibilities than our inability to separate our culture from our commercial view-point.

We have, as yet, failed to see that they can have no common place—no meeting-place; no battle-ground. The other reason is that, speaking generally, American dramatic criticism has not been cultured—it has been popular. It has borne the same relation to authoritative dramatic criticism that a magazine devoted to elementary electrical experiments would bear to a text-book by a great electrician. It has shown its tricks.

But to say that our dramatic criticism has not been cultured is rather too much of a generalization to account for the accepted status of this brusque challenge. To be more specific, I think that probably the key to this successful onslaught upon the critic is that the critic has not used his own peculiar and invincible weapon—the detachment. He, in fact, did the challenging himself—and chose his adversaries' weapons. He "personalized" himself. He played as eagerly for applause as did the actor, as eagerly for commercial influence as did the manager. He ceased to represent a detached, cultural mode of thought, and sought to impress his own peculiar, personal scintillations upon the particular class of people he "catered to," merely for the notoriety there was in it. Now in all this wide wide world of effort, what business has a critic to be "catering" to any class of people? The minute critics began to cater, criticism was defeated. They became "so-called" critics.

It has always been a source of wonder to me that a critic, as such, should be interested in the financial success or failure of any play as a justification of his own pronouncements. He might legitimately hope for the reception or rejection of certain plays; but purely as an index of the growing taste of the public and the growing possibilities of dramatic art. But to feel that he must be justified by popular endorsement cannot but be fatal to the independent art of criticism. The reckless will exaggerate in order to compel their opinions, and the timid will resort to a vagueness that is neither clever nor useful. Criticism must fall between the two stools. This is one of the cankers that have eaten into American dramatic criticism. Critics have sought values and rewards not inherent in criticism, the real rewards of which are of a less spectacular but greater intrinsic value.

But there has been a search for popular approval that has not rested upon the endorsements found in box-office receipts; a search of a more insidious and harmful sort. I think it could be proved beyond a reasonable doubt that much of the "popularity" of certain New York critics has been among people who practically never go to the theater; people who like to read smart and cutting things, or smart and meaningless things; people whose sole artistic appreciation is for caricature. They have read these "so-called" dramatic reviews for the same reason that they have read the "so-called" comic supplements, or the divorce trials—to be amused.

That actors and managers were deeply moved by these gaseous explosions shows that, in some ways, actors and managers are very unsophisticated people. I believe that for every dollar that the reviews of the New York *American* affected, the reviews of the *Evening Post*, or the *Morning Sun*, or the *Times*, affected from, at least, two to four. This is not because of the difference between the *American* and the other papers as mediums; but the methods of one reviewer attracted people who were not seeking a critical opinion but a sparkle or a stab for its own momentary value; while the methods of the others attract people who are seeking a guide for the investment of amusement money.

I think there has been much unnecessary spleen vented upon a harmless little man whose significant pen initials were "A. D." Why there should be a demand that dramatic criticism should be abolished because of such grotesqueries, is, in itself, grotesque. They were usually as foreign to the theater as were the clippings from *Puck*. They were read chiefly by actors, managers, salesladies, and shipping clerks.

A much broader danger to criticism, to dramatic art, to public taste, and even to the theaters, can be found in another cause, namely, the indifference which has characterized the attitude toward the artistic side of their dramatic departments by some of the New York newspaper owners and editors. The blame for this can be placed partly upon our ununified esthetic development—which it in turn retards by failing to stimulate its demand.

One wonders what critical equipment the newspapers have demanded. A critic should be a man of broad knowledge of life, fine sensibilities, analytical mind, sympathetic imagination, and, if not of actual scholarly training, of scholarly instincts. Which is the greatest of these it would be hard to say, but probably imagination has been the most frequently lacking. Shall I ever forget reading, almost tearfully, the New York reviews of "The Legend of Leonora"? If anything in New York theatrical history has been more blatantly stupid and densely unimaginative than such of the reviews as my courage carried me through, I am not familiar with it. As for a broad knowledge of life, I discovered on another occasion that "Help Wanted" was a virile American drama with "a punch," or some such prize-ring equipment. Its author was credited with having dug deep into the realities of life for his material. Perhaps he had. He lived in Chicago!

Surely men whose vocabulary is so impoverished and whose knowledge of life is so narrow and factitious that they acclaim such distortions as reflections of reality, could be more profitably exercised than in a department requiring the graceful expression of a cultivated judgment.

The few genuine critics could have counterbalanced the flippant irrelevancies of the aspiring humorists. They could not counterbalance the disheartening mass of such over-fed stupidity as has so often been displayed by the others who are theatrical gossips but by no means critics. What has a dining acquaintanceship with John Drew to do with the art of criticism.

And so, we must be led away from criticism—to what? Theater reporting! A short time ago I was one of the guests at a theatrical banquet in a New England town. The toastmaster introduced me as a critic. I was not a critic at that time, but I never contradict a toastmaster. Following me came a local newspaperman, evidently a "theater reporter." Quite evidently I was obnoxious to him. He withered me. He said his newspaper did not believe in dramatic criticism, and did not run a critical column. I had seen his newspaper and I knew that he prattled pure truth. On the other hand, his newspaper did not, as he claimed and in his innocence believed, publish reports of the performances. It published absurd fairy tales about quite mythical performances. Given the cast they could have been written equally well in Afghanistan. Yet he held up this method with glowing pride and intimated that I represented a vicious and outgrown system, the "opinion of one man." He, brave pioneer, collaborated with the management.

I mention this incident because it illustrates well one of the reasons for the present failure of dramatic criticism. The position of critic has never been given its sound valuation by American newspapers. The critic has been a not quite necessary adjunct to a very necessary advertising source. To a certain extent he has been tolerated. He has never, in order to redeem a high value set upon him, been compelled to live up to a standard; to create or maintain a tradition. At his most valued best he has been, himself, a good advertisement; a totally false valuation.

Criticism thus founded and thus fostered could not be other than mediocre, stupid, or tawdry. The critic has had no standing—unless an unnatural one; no value except such as he could make by sensational methods, and no authority unless he would use the bludgeon.

And yet, to demand that the dramatic critic "must

(*Continued on page* 5.)

MADAME CRITIC

I THOUGHT we had about seen the last of the silly ass type of Englishman when the musical comedies began to show signs of wearying of him; but no such good luck. He is in our midst again—this time in dramatic form in "The White Feather" and "The Rented Earl," just as though we couldn't get along without him. For years and years the silly ass has been our chief diversion, made more so with the aid of music composed especially to fit his particular movements. No plotless plot was complete without the clothes-model young man with the boutonniere and versatile cane, accompanied always by those English expressions with which we were most familiar, "don't you know," "oh, I say," "ripping," and so on. Limited in vocabulary, of course, but there could be no danger of any one's failing to comprehend, and that was the splendid quality of the character—the tired business man and the bored young woman of the perfection coiffure and carefully manicured finger nails, alike, could laugh at his silliness. It did not take our managers long to learn the value of the silly ass in musical comedies—no one was complete without him—and they went to all sorts of expedients to give us as close a filling for the role as possible. Real lords were imported for the mere purpose of showing us how to "haw, haw," since it was discovered that the native American—with some exceptions—made a poor silly ass. Besides, there was a certain amount of novelty to be extracted from the pleasure of watching a real lord go through with some Andrew Aguecheek capers for a certain number of our good American dollars. But finally even the real, born-to-be-registered-in-the-Almanach-de-Gotha lord failed to thrill us, and there was only a pretense of a "haw haw" in appreciation of his nonchalant efforts. The silly ass had become as tiresome as the accepted type of German comedian who was forever on the point of bursting into mere dialect and a yodel, and the Irishman who always had his little joke and a Molly waiting for him somewhere near.

They tell me that a real earl is nothing like the silly ass haw-haw, yet it would be difficult to convince the average American of this fact. I can recall an incident when one of our best known comedians who had gone to much trouble to adopt what he believed to be a high-born English accent and manner, chanced to meet two or three members of the English nobility during his first visit to London. He prided himself upon the fact that he could hold his own with them. What was his amasement, then, to discover that his accent and manner were those of the English comedian of the American stage, and nothing like those of the funniest English lord he met. He was heartily ashamed of himself and returned to New York with the avowed purpose of spreading the knowledge he had acquired with such mortification. He did endeavor to do so with about as much success as was Cassandra's. His friends listened politely but remarked in private that evidently he hadn't met all the lords he said he had.

"The Rented Earl" began life with an original idea, but one couldn't help wondering where the playwright got his ideas of Lenox social life and the types who lived it. We knew what to expect of Mr. D'Orsay, for he has always been a favorite even though he is compelled to appear as the same character with a different title. He does not play the silly ass as the others do. He makes an impossible Earl seem possible and most attractive. Upon analysing why this is so, the answer is difficult, for the Earl who was rented didn't have any more sense than those we have seen who have not been rented, but he approached our ideas of justice when he insisted that Beamer, the agent, return the money he had secured by means of funds which the Earl would provide.

That was one of several inconsistencies the author failed to explain, since the Earl was supposed to be without money. When all is said and done, the audience was left with the problem—how could an American girl who had lived in the open so much contemplate spending the rest of her days on a ranch with an Earl whose chief charm in Lenox was supposed to be his title. You will have to figure it out for yourself.

Too bad the producers of "The White Feather" construed the President's suggestion as to neutrality so literally, for it took all the snap out of their play. Given one silly ass for a hero—he wasn't really silly, you know, only pretending to be so, which I couldn't understand, for all his friends must have known he was only acting—and all sorts of familiar devices which in the past never failed to send the thrills down one's backbone, but somehow in "The White Feather" didn't do so. It was all because the soft pedal was applied. I suppose that the London production must have been different, and with dramatic highlights the appeal to English patriotism should be very effective over there. There's no use trying to disguise a war play and make it a parlor comedy. A war play must have the punch. We have had a few splendid ones of our own, and we know a thing or two on the subject.

White, N. Y.

LAWRANCE D'ORSAY AND ALICE LINDAHL IN A SCENE FROM "THE RENTED EARL."

It seems to me we are getting a little nearer the real war play, however, with each new production of one-acters in vaudeville, "The White Feather," and another play about to be produced, which claims not to have more than one or two uniforms. The first thing we know there will be a full uniformed drama with the punch and then there will be some excitement. It's this gradual encroachment which is bringing us right to the subject itself. The war-play germ is in the air, and, I dare say, if the truth were known, some of our best playwrights are right now quietly writing war dramas in order to be in readiness when the managers give the word that the time is ripe for them.

Leslie Faber in "The White Feather" certainly surprised me by his character work. Up to then I had only seen him in straight parts, agreeable or disagreeable in tone, and I had no idea he could do anything so entirely different. In this new role he was completely at ease and seemed to be enjoying himself. Although there were a number of roles excellently acted, he practically made himself the star of the performance.

It doesn't often happen that an editor is reminded by a successful playwright that he was the first person to see the possibilities of the writer's talents and to start him on his career.

But this is what happened recently to Matthew White, Jr., the dramatic editor of Munsey's Magazine, when Elmer L. Reisenstein, the author of "On Trial," went up to him at a recent meeting of the Playwrights' Club and told him that he was responsible for his literary start.

Mr. White did not at first recognize the young man. It was not until young Reisenstein recalled to him the fact that he had accepted and printed a story of Mr. Reisenstein's in the *Argosy*, of which magazine Mr. White was editor that Mr. White knew the part he had played. "Out of the Movies" was the title of the short story which appeared in the *Argosy* in May, 1913. A year later, "On trial," one of the biggest hits of the New York stage, had its first production. The *Argosy* story was Mr. Reisenstein's first encouragement in his ambition, and he didn't hesitate to thank Mr. White for the part he played in his life drama.

Mr. Reisenstein is not the only playwright who has been developed by the acceptance of short stories by Matthew White. Mr. White is a playwright himself and one of the most prominent members of the Playwrights' Club. Recently I asked him how the club was getting along. "It's been a success," he replied, "since they stopped eating. At first it was the plan for the host at whose home we met to provide a spread of some kind. We soon discovered that the interest in the plays dwindled. Now that we neither eat nor drink while dissecting a man's play, we can devote ourselves seriously to its consideration. The plan of procedure is to read the best act of a play, and then each member of the club criticises it. A one-act play of mine was read at the last meeting, and before the club members finished saying what they thought was the matter with it I decided that no manager should ever see it."

Mr. White is certainly honest with himself about his work, as this story illustrates, but I heard another one which still further convinced me of his fairness. During the present season a one-act play of his was produced here and a certain critic of vaudeville wrote a scathing review of the playlet.

A friend of Mr. White, a man closely allied to the ownership of the paper, happened to see the criticism after it had gone to press. He was much upset by the roast.

"Why, Matthew White is a friend of mine," he said to the vaudeville critic. The latter expressed himself as sorry, but said that he had told the truth about the play and he had always understood that the paper's policy was to tell the truth without favoritism.

"You are right," said Mr. White's friend, "but you could have softened the truth with some milder adjectives. I fear Mr. White will be so dreadfully offended that he will never speak to me again."

In order to square himself with Mr. White he wrote explaining that he knew nothing about the criticism until too late to have it toned down, and that he was sure the critic must have exaggerated the play's faults, etc.

Much to his surprise Mr. White replied: "Have just seen my play. It deserved all your paper said about it and more. I want to thank the young man who wrote that notice for being so honest."

MADAME CRITIC.

THE traditional horror of privations of the road hold no fears for Madge Kennedy, who is threatened with a season on tour in "Twin Beds."

"There is nothing I really like better than a one night stand" she says. "I don't let the bad meals and poor accommodations bother me, for there's always novelty enough about the situation to make it interesting. I played Winnipeg one season when the thermometer registered 49 below zero. There was no heat in the dressing room. I wore an evening gown with no sleeves, and not even chiffon draped over my shoulders. But, even that experience I look upon as funny. The so-called privations of the road are mythical. There is always so much to compensate."

Shakespeare could have composed the most wonderful plays from the stories of Scott; Scott could have written the most excellent stage directions to the plays of Shakespeare.—BULWER.

Personal

BALSAR.—The theatrical world was shocked to hear of Charles Balsar's death, which occurred on Jan 23 at his mother's home in Jackson, Mich. It was only a few months ago that he was playing one of the leading roles in "What is Love?" at the Comedy Theater, and so successful was his performance that, upon the withdrawal of the play, he was engaged to

White, N. Y.
THE LATE CHARLES BALSAR.

play the leading male role in "Panthea" with Mme. Petrova. He had not played this part long when he was taken ill and decided to go to his old home at Jackson. Though but thirty-four years old, his professional experience included many notable engagements. He was a member of the original New Theater company, and he had played seasons with Mrs. Fiske, E. H. Sothern, Julia Marlowe, Mme. Nazimova, Grace George, Bertha Kalich, and others. He had also been leading man with first-class stock organizations throughout the country. Charles Balsar was well liked. His work, always of a sincere, artistic and imaginative order, made him a great favorite with the playgoing public wherever he appeared. He was, indeed, one of the most promising of America's younger school of actors.

CLARK.—Marguerite Clark made what was intended to be a brief excursion into motion pictures when she appeared in "Wildflower" for the Famous Players Film Company. But so overwhelming was the petite star's success that the film organization hastened to secure her signature to a long-term contract, and now it would seem that the stage has been robbed of the delightful personality that made "Prunella" so enjoyable last season. Miss Clark's second success was made in a screen adaptation of "The Crucible," and further Famous Players productions with her in the lead are promised.

DEAN.—On March 3, next, Tunis F. Dean, manager of the Academy, Baltimore, Md., will celebrate his 45th birthday, and the twenty-fifth anniversary of his career as manager. Mr. Dean has been unusually active in his efforts to boom Baltimore since he became identified with that community, and he has also introduced several decided innovations in his management of the Academy, which have resulted in an increased popularity of that house. His indefatigable labors in the interest of the Star Spangled Banner Exposition, while at Atlantic City last summer, are about to receive recognition, as plans are now on foot in Baltimore to arrange a monster testimonial benefit to be tendered Mr. Dean by his friends in that city to show the esteem in which he is held.

DICKEY.—"The Misleading Lady" is being presented at the Bronx Opera House this week with Paul Dickey, one of the authors, in the principal role. Mr. Dickey, who replaces Lewis S. Stone in the part, is an actor of more than ordinary ability, having played in a number of Broadway productions. He is a graduate of the University of Michigan and during his college career was a famous athlete.

FAUST.—Charles E. Faust, former manager of Poli's Hartford Theater, Hartford, Conn., assumed management of Poli's Bijou Theater in that city Feb. 1, replacing C. Eugene Wilson, who has been engaged as general booking agent for the George Kleine's Film Company. Mr. Faust was manager of Poli's Theater, Bridgeport, Conn., previous to being engaged in a like capacity at Hartford. He was associated with Col. John Hopkins as treasurer of the old Charleston Opera House in New Orleans and also in Chicago in 1898-1900. Mr. Faust was also an old-timer with Wilbur and Vincent's Minstrel boys touring the south in the early nineties.

FURNISS.—Maude Furniss, well known as a light opera prima donna ten years ago, has again taken up stage work. Miss Furniss is playing the role of Fashion in "Experience" at the Casino. Shortly after she achieved a great success in the prima donna role in "A Chinese Honeymoon" at the Casino in 1902 she married Alexander Dow, a Pittsburgh inventor. At that time he figured much in the newspapers because of his attentions to Pauline Chase. Miss Furniss obtained a divorce from Mr. Dow in September. "It seems like starting all over again," said Miss Furniss the other night, "Instead of having the star's dressing room, I now climb three flights of stairs. However, I am glad to be back and be making my own living."

HOPKINS.—Mrs. Charles Hopkins, who gives such a charming performance of the role of Rose Effick in "The Clever Ones" at the Punch and Judy Theater, was, before her marriage, a member of the Les Petites Vivian, a trio well known in the English music halls. She was Violet Vivian, and with her was a brother and sister. On one of his trips to England, Ben Greet saw the Vivians and engaged them for his American company. While with the Greet company, Miss Violet met Mr. Hopkins who was also a member of the organization. Among the roles which she played during her engagement with Mr. Greet were Juliet, Rosalind, Lady Teazle and Kate Hardcastle.

NIJINSKI.—Waslaw Nijinski, the famous Russian dancer, who has been a sensation in Paris, London, and Petrograd for years, is coming to America next year in company with Madame Karsavina and others of the celebrated ballet troupe of De Diaghilew, for a four months' season at the Century Opera House. The troupe will appear under the management of the Metropolitan Opera Company. Last Spring it was rumored Nijinski would dance here this Winter with Pavlowa, but the plan failed to materialize. So New York will have its first glimpse of him next Winter. The troupe's scenery and costumes, most of which have been designed by Leon Baket, will be imported. This will be New York's first subscription season of ballet.

NIBLO.—Mr. and Mrs. Fred Niblo (Josephine Cohan) who have been starring under the management of the J. C. Williamson & Co., Ltd., in Australia for the last three years, will conclude their contract with that firm in June of this year and sail immediately for America, where they are to appear in a new play under the direction of Cohan and Harris. The Niblos have been great favorites in Australia, and the Williamson Company have made strenuous efforts toward a renewal of their contract. The lure of home ties and the prospect of again playing before American audiences was, however, too great to resist.

STAGE WIT FROM FOOTLIGHT FAVORITES

"The polish of an actor frequently does not extend to his boots," Susanne Jackson wittily observes.

"Many a true word is spoken not only in a jest, but ungrammatically," Ida Hamilton suggestively concludes.

"Money makes the mare go," Mary Hall wisely observes, "but it can also be used to advantage in making the show go."

"Any woman who has a full complement of make-up," Lillian Keller naively observes, "can make up for lost time."

"The average synopsis of a musical play is more difficult to understand than the play itself," Bertha Mann says.

"The actor that can keep cool when roasted is the one who will succeed in his art," Hilda Englund wisely states.

"A sure way for an actress to become unpopular," hints Marguerite Herts, "is for her to win a contest for popularity."

"One of the storm centers not listed by the weather bureau," observes Ethel Wright, "is where the star and manager meet."

"No actress is satisfied with her photograph," clever and petite Ferne Rogers naively declares, "unless it looks as she wants to look."

"The world may be a stage," Marguerite Skirvin rises to remark, "but the Almighty does not furnish prompters for those who miss their cues."

"It is easier for a stage recruit to learn right from left than it is for the same person to learn right from wrong," Clara Blandick declares.

"The exploits of actors would make interesting reading if they could learn to discriminate between burning words and hot air," Helen Evily ventures.

Olive Briscoe gives this definition of a saxophone: "If it is used in vaudeville, it is a cornet with curvature of the spine, cramps and a bad case of hoarseness."

POPULAR MANAGERS

John J. Murray, manager of the Warren, Ohio, Opera House, started his amusement career at the age of 14 years as property boy of Lee's Circus. A few weeks later he was a singing and dancing clown. From 1881 to 1896 he was with bigger circuses. From 1896 until 1897 he was engaged in vaudeville with his wife, Florence Murray. A part of this time the Murrays included Arthur Demming in their fun making and at another time, Mr. Bert Leslie. Then came

JOHN J. MURRAY.
Manager, Warren, Ohio, Opera House.

two years with the Tommy Shear company as specialty entertainers. In 1900 the Murray Mackey Comedy company was formed and for twelve years was successful. In 1908 he secured the lease on The Warren Opera House but did not quit the road himself for the next three years. In 1913 he also leased the Morgan Grand Opera House and the Orpheum Theater in Sharon, Pa. At his two opera houses he is handling the best road attractions and at the Orpheum high class photoplays and vaudeville. In a social and business way Mr. Murray is well known and liked to the point of popularity in the cities where he is doing business. He lives in Warren with his wife and one child, Margaret, who even at the age of eight has thoroughly made up her mind that some day she is going to be a trooper.

HARRY J. LOVE.

CANKERS AND CRITICISM

(Continued from page 3.)

go" is to add chaos to mere inadequacy. Ignoring, for a moment, the tremendous setback to the national culture and to the foundation of a worthy national drama, the first and worst sufferers would be the managers and the artists. Genius—of playwright, actor, and producer—would go undiscovered or unrecorded, for the hallmark of acknowledgement cannot rest upon popular approval alone. It must have the sanction of authority. In America we have had little enough clear authority. The remedy lies, not in abolishing what little authority we have, but in according to it a greater and more impersonal respect; in the cultured classes of the public and the stage demanding of the newspapers a higher and more firmly established standard of dramatic criticism; in the critics themselves abandoning pyrotechnical personalities for sound, constructive analysis; and in the gradual elimination of those men who are neither writers of English, students of dramatic art, nor capable of analysis of any but the most superficial emotion or the most obvious imagery. Otherwise the stage will become nothing more than capitalized buffoonery or capitalized sensation.

As early as the time of Shakespeare's appearance, actors must have arrived at a not inconsiderable degree of excellence, otherwise they could not have done justice to the earlier works of the great poet, or even of his older contemporaries. Marlowe's "Jew of Malta," for instance, is so difficult a part to play that the piece has been reproduced within the first half of the nineteenth century, on the London stage, in order to test the powers of a famous actor.—ULRICI.

The Pantheon is not more different from Westminster Abbey or the Church of St. Stephen at Vienna than the structure of a tragedy of Sophocles from a drama of Shakespeare.—SCHLEGEL.

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ACTOR IMMIGRATION

IT is probable that the theatrical profession has experienced more or less depression this year, the situation in this respect being sympathetically akin to that witnessed in other enterprises. Naturally, the sinister struggle going on in Europe is blamed for the untoward condition of affairs prevailing at home, and just as other lines are complaining of lack of work, so, too, stage folk find that there are more hands than places to fill.

Of course the situation in the legitimate field also is burdened by competition from the moving pictures, and to this competition must be added that of immigration. Whereas the problem of unemployment in industrial pursuits has been lightened to some extent by reduced immigration plus enlarged emigration, the stage has been and is confronted by a larger number of arrivals of actors from oversea, while few depart.

In fact, since the war in Europe broke out there has been a considerable influx of immigrants who are classed by the authorities at Washington as actors. It is true that the late Summer, Fall and early Winter months always are marked by an increased movement of actors to America, but the chief point is that the inflow has been considerably augmented since the war. Indeed, during the period August to December, 1914, no less than 810 actors arrived in this country, whereas in the like part of 1913, 592 came in, the ratio of increase being 36 per cent. On the other hand, the first five months of the war witnessed the departure from America of 52 actors, this being precisely the same number as left in the corresponding time in 1913. For the whole year 1914 it appears that 1,175 actors arrived in the United States, against 909 in 1913, the ratio of increase being 29.2 per cent. In 1914 256 actors left here, this number comparing with 307 in 1913.

It may be said that a desire to escape military service has been responsible for the enlarged influx of actors, but on the other hand some allowance must be made for the fact that Europe is not likely to be engaged in patronizing amusement enterprises on a large scale even though there may be much whistling to keep up courage.

The following table giving arrivals and departures by months of aliens classed as actors is of interest:

	Arrivals.		Departures.	
	1914.	1913.	1914.	1913.
January	61	24	11	19
February	37	42	7	24
March	95	88	21	11
April	30	40	20	21
May	48	38	51	62
June	43	25	52	91
July	51	60	42	27
August	153	189	21	7
September	118	124	4	9
October	158	71	11	8
November	179	99	4	14
December	202	109	12	14
Totals	1,175	909	256	307

For the five war months the number arriving in this country were 810, against 365 for the seven months preceding.

PLOT FOR AN AMERICAN PLAY

IT may be doubted if the European war will ever give the playwright the opportunity that was given by our own Civil War. That conflict was full of the sort of humanity which few wars, if any, ever held. The reason is obvious. The combatants were of the same race, of the same land, and, in a catholic spirit, of kindred faith. We are fifty years from the closing scene of Appomattox, and we are still hearing of incidents of that strife which must appeal to the playwright whose brain and heart are in unison.

Only the other day the Vermont Legislature in session at Montpelier passed a resolution commending a Virginia woman for the tender care she bestowed upon a Green Mountain soldier. The woman is Mrs. Bettie Van Metre; the soldier boy was Harry E. Bedell. Somewhere in a storm of shot and shell Bedell, then a lieutenant, was left by his comrades, who thought he was beyond human relief. Mrs. Van Metre, she was a Southern girl at the time—and Southern women at that stage of the war prayed only for Southern soldiers—found Bedell and took him to her home. She nursed him back to health. The incident came to the knowledge of the Federal Secretary of War Stanton, than whom the South had no more relentless foe. By nature Stanton was unsympathetic. But the act of this Southern girl found its way to Stanton's heart. Her father and brother were prisoners of war. They were wounded in an early engagement, and had become sick almost unto death. Stanton ordered their release. They came out of prison emaciated and homeless. Bedell invited them to come to his home in Vermont. Under his care they recovered and went back to their State.

It was one of the incidents which brought the North and South together in the unity of spirit which now prevails between the two sections. Suggestion to any American playwright with brain and heart, Finish it.

NOTICE

As Washington's birthday falls on Monday, THE MIRROR will be a day late next week, and appear on Thursday instead of Wednesday. Advertising will be received until Tuesday instead of Monday afternoon up to 1 o'clock.

GORDON CRAIG VS. STAGE SOCIETY

Mr. Craig Replies to Criticism—Was Not Asked to Exhibit

Editor DRAMATIC MIRROR:

SIR.—I don't often indulge the fancy we all have of denying reports, but having heard from America that it is generally understood that the reason why none of my work was seen at the recent exhibition of "The Art of the Stage," held by the Stage Society in New York, was that the society couldn't get anything of mine owing to my being so unpractical, I am inclined to put this right.

I was never asked by the Stage Society to exhibit. I only once had the pleasure of meeting Mrs. Norman Hapgood, who was at that time the president of the society. I had the pleasure of conducting her through the International Exhibition of Theatrical Art held in Zurich in 1914. The exhibition was being broken up at the time, so that there were but a few exhibits. . . . a dozen rooms or so, to see; still, some idea of the *thoroughness* of the undertaking could be gleaned by a glance at the catalogue.

Nearly every European artist of any note was represented, and I was given seven rooms in which to show some of my models, designs, marionettes, etc.

I mention this lest the uninformed should state (as they so often do state), that many of us in Europe have not any designs, models, or other things to show.

We are one, and all always glad to contribute to any serious exhibition, more especially when the directors of the collection make it clear to us that our work and wishes shall receive every attention. In saying this I speak not only for myself, but for my brother artists over here, and by their special desire.

Our exhibitions here in Europe are not held for commercial reasons; they are organized so as to mark the tendency of our stage; and, therefore, if we exhibit at all we expect to receive, first, the authoritative invitation of whatever university, society, or museum decides to undertake the matter; and, secondly every assistance in their power to make our assistance a practical possibility.

At Zurich the entire ground-floor of the Kunstgewerbe Museum was redecorated; the large rooms divided up into a number of smaller rooms, and each room redecorated and relighted. We were all invited to visit Zurich or send a representative to oversee the decoration, lighting, and the placing of our models and the hanging of our pictures. Needless to say, this was only done at a considerable cost to the authorities of the museum.

Previous to this a complete plan was sent to each of us, showing how much space the authorities proposed allotting to each exhibitor. We all, therefore, knew how we should stand. Several changes had to be made in the proposed allotments, and these changes were made for us, at any rate, with the utmost willingness.

I think these few facts will be of interest to your countrymen, who, in all such matters are, as a rule, eager to organize on a fine scale, and to advance new and serious movements which promise well for the future of their national institutions.

Such an institution is the theater.

Rooted, as it is, deeply in the hearts of the people it is only right that societies and private individuals should join together in doing what they can to bring out its best qualities.

But in order to be of service, something less superficial, less offhand, than a scratch show of inferior models and valueless designs must be organized.

It will take both time, thought, and money; and before making the attempt it is right that these facts should be well weighed so that difficulties may be foreseen and provided against.

Yours faithfully,
GORDON CRAIG.

Jan. 18.

ANOTHER STETSON ANECDOTE

Editor DRAMATIC MIRROR:

SIR.—I was much interested in reading your recently published reminiscences of John Stetson, whom I knew when he was running his theater in Boston more years ago than I care to remember, and your readers may be entertained by the following characteristic anecdote of him (which I have never seen in print) and which was told to me by a friend who was present on that occasion.

One forenoon Stetson came into his theater while the orchestra was rehearsing and, seeing that the drummer was not taking part in the performance, Stetson strode up to the conductor and required, in angry tones, why that man with the drum was not playing. "Oh," replied the conductor, "that's all right; he has thirty bars rest." "D—n him," shouted Stetson, "make him play. I don't pay men in my orchestra for resting!"

RICHARD BLISS.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking on the contents page with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

H. C. COWAN, Baltimore.—Do not know present whereabouts of Thomas Conkey.

L. H. C., New York.—Mr. James H. Doyle is due in New York now and can be addressed in care of THE MIRROR.

ELAINE FOSTER.—Priscilla Knowles is appearing at the Fourteenth Street Theater in a series of short sketches.

M. THOMAS, New York.—According to "Who's Who in the Theater," William Farnum was born at Boston, July 4, 1876.

R. K., New York city.—Miss Blanche Shirley is at present heading a stock company at Rand's Opera House, Troy, N. Y.

OLIVER HALL.—Theodore Friebus opens Feb. 15 with the Gotham Stock company. He is an American, native, we believe, of the national capital.

W. L.—Watch MIRROR for announcements of Miss Jane Cowl's plans. She recently appeared in the All-Star Film Company's production of "The Garden of Lies."

Mrs. K. K., Brooklyn.—"Panthea" was produced in New York March 28 last at the Booth Theater. We are not aware that Olga Petrova married a physician in Indianapolis.

"CARLOF," Northampton, Mass.—We are not aware that "Across the Border" will be played elsewhere. It was presented at the Toy Theater, in Boston. The Princess Players have disbanded.

C. I. E., Chicago.—(1) THE MIRROR never printed a picture or a sketch of John Winthrop now playing in "The Dummy" in Chicago. (2) If he ever played with the Eva Tanguay Road Show we have no record of it. Ask the manager of the company at Powers's Theater.

C. W. T., Cincinnati.—Robert T. Haines is in vaudeville, but is just now preparing a new sketch; look under "Vaudeville Dates Ahead" in THE MIRROR. Robert Edeson is playing in "Sinners" at the Playhouse, New York. We haven't the addresses of the other persons mentioned.

J. D., Cincinnati.—By sending 15 cents to the Dramatic Publishing Company, Pontiac Building, Chicago, for one of their printed plays, or to Samuel French, 28 West Thirty-eighth Street, New York city, you can get the technical form. Or subscribe to W. T. Price's "American Playwright," 1440 Broadway, New York, for information.

AN OLD AND TRUE FRIEND

Editor DRAMATIC MIRROR:

SIR.—I have read your magazine for so long that it has come to seem like an old friend, and like a true friend, for its manner of criticism is always kindly.

I. E. PERSON.

JACKSON, MICH.

ANGEL!

(From the Morning Telegraph)

A dramatic weekly publishes a letter from a lady playwright in which she declares that a well-known local producer is an "angel" because he sent her manuscript play back in two weeks' time with positive evidences of same having been actually read.

Surely no angel in the dramatic field ever earned his title with so little expenditure!

ENGAGED

The engagement is announced of Miss Gertrude Lichtenstein, of Dorchester, Mass., to Mr. Charles Seder, of Putnam, Conn. Mr. Seder is one of the new managers of the Loomer Opera House, Willimantic, Conn.

MARRIED

Paul Griffith and Arline Wiseman, both members of "The Blindness of Virtue" company this season were married at Cleveland, Ohio, Jan. 6, while playing with the company at the Prospect Theater in Cleveland, Ohio. Miss Wiseman is well known as a stock leading woman.

Inez Austin, vaudeville actress, of San Francisco, was married Feb. 3 to J. C. Oswald, of Scotia, Cal., the ceremony taking place on the stage of the Majestic Theater in Roseburg, Ore.

DIED

MRS. FRED G. HEARN, known to the stage as Catherine Greeley, died on Oct. 29 of cancer of the stomach after an illness of six months. Mrs. Hearn was 34 years of age, and had been married ten years. At the time of her illness she was a member of the Eclair Film Company's Western stock at Tucson, Ariz. She had been on the stage a number of years, having been in the support of Adelaide Thurston three seasons; with George Fawcett in "The Great John Ganton"; in stock companies in various cities, and with Julius Steger in vaudeville for several years. She is survived by her husband and a brother, Thomas Greeley, of New York.

ON THE RIALTO

A woman can't lay up her treasures in Heaven as long as she wears them on earth. —*The Sage.*

In this season of strife and disaster it is encouraging to note that in Gaby Desiys's film play, "Her Triumph," Harry Pilcer vanquishes all of four men who attempt dastardly villainy.

Among the plays recently produced in England we note the name of "A Good Little Devil; or, After the Storm." The play concerns a band of smugglers on the northern coast of England.

"THE HIGHWAY OF LIFE."

"Marie-Odile" was quite "Innocent."
No "Experience" in "Life" had she,
She had always been kept "Under Cover"
Of "The Shadow" of "Polygamy."
"The Law of the Land" is most unjust.
"Hypocrites" laud it with seeming mirth,
While "Sinners" at heart make an "Outcast"
Of the sweetest of God's "Children of Earth."

They pay no heed to "The Silent Voice"
Of the Master bidding them beware.
As long as they stay just "Inside the Lines,"
"The Clever Ones" think they need not care.

—*Miss L. M. E.*

Madame Olga Petrova, who was playing a special engagement of "Panthea" at the Grand Opera House in Brooklyn Feb. 8-13, found a colony of cats to deal with during her performances.

When the cats discovered a live canary on the prop list of the second act they made preparations for a delicate meal. At nearly every performance during the early part of the week one of the cats made its appearance on the stage during the second act. Orders were given to the stage crew to watch the colony. This resulted in a close vigilance at every entrance.

The stage-manager, however, forgot the fireplace, and during the Thursday matinee one of the cats sprang onto the stage through the fiery glow of "stage heat." It was during a highly emotional scene, and the audience at once broke into a hearty laugh.

Madame Petrova discovered the cause, arose and crossed to the invader, who was posing just in front of the fireplace.

"And you didn't get singed," she remarked.

Pussy, seeing her plans blocked, leaped back into the flames and vanished. Madame Petrova accepted the intrusion good-naturedly and returned to her scene.

Retired Playgoer's first nights in New York, continued: "A reader of by recollections of first nights in New York has written for a recall of my 'very first night.' That was the night of nights. A rounder of the city who knew I was a stranger here took me in. The ride was in a hansom cab, for there were no taxis then. The first stop was at the house now known as Keith's Fifth Avenue. A minstrel show was the attraction. Then Wallack's, where we had a peep, thence to the Knickerbocker, and from there to the Empire, where John Drew was playing 'Rosemary.' From there a skip to Hammerstein's New York houses, where there were two attractions under the same roof. There was nothing north then, until one reached Harlem, so we doubled and made a run to the Garden, where Charlie Dillingham was managing. There I had a two minute chat with C. D. about the days when he was a reporter in Chicago. The next stop was at the Academy of Music, where I was told what I have heard more times since than I have hairs on my head, that the Prince of Wales before he was King Edward, danced with an American girl. We reached the Fourteenth Street Theater as the curtain was falling on the last act. The house was then playing legitimate. By this time all the theaters were out, but my rounder friend thought the night would not be filled without a visit to a dance hall, somewhere in Sixth avenue. Daybreak was tangoing about the dunes of Sandy Hook when we reached Coney Island. There I had my first glimpse of the sea. This glimpse made me a resident of New York."

ELSIE JANIS IN COMEDY

To Star Next Fall in New Play by Dickey and Goddard, Entitled "Missing Link"

Elsie Janis intends to forsake singing and dancing roles after the close of this season and appear in legitimate plays. Before sailing recently for London, where she will be featured in a revue at the Palace, Miss Janis completed arrangements to star under Charles Dillingham's management next season in Paul Dickey's and Charles Goddard's new comedy entitled "The Missing Link."

BOOKING DEAL DEFERRED

K. and E. State That Amalgamation of Booking Interests Is Impracticable at Present

The report that the booking agreement between the Shuberts and Klaw and Erlanger, planned several weeks ago, had fallen through, has been confirmed by a statement recently issued from the Klaw and Erlanger offices. The statement said that it was found impracticable at this time to bring about the consummation of the agreement, so the matter had been deferred for the time being. The statement in full reads:

"The much discussed amalgamation of booking interests of Messrs. Klaw and Erlanger and the Messrs. Shubert has not been consummated. These two factions have been for two years operating under a working agreement in the cities of Boston, Philadelphia, Chicago, St. Louis, and Baltimore, which they had hoped to extend to other cities in the country; but in working out the details it was found that it was impracticable at this time to bring this about, and so the matter for the time being is deferred. This does not mean a theatrical warfare, as has been stated in some newspapers. On the contrary, the discussions of the matter have been in an entirely businesslike and amicable spirit, and the arrangements heretofore entered into for the cities above mentioned will remain in force."

BUYS "GARDEN OF ALLAH" RIGHTS

Frederick Stanhope has bought the dramatic producing rights to "The Garden of Allah" for the United States and Canada from Irving M. Dittenhoefer, receiver in bankruptcy for the Liebler Company. The play was originally bought by the Liebler from Robert Hichens and Mrs. Mary Anderson de Navarro. Mr. Stanhope will also take the scenery, costumes and properties of the production. The motion picture rights are not included in the transaction.

PENN YAN THEATER SOLD AGAIN

The sale of the Sampson Theater in Penn Yan, N. Y., to O. Seymour Purdy, was announced in THE MIRROR, Feb. 10. Now comes the news that H. B. Hilbert, of Geneva, N. Y., has purchased the theater. He will make some changes and improvements immediately. L. E. Barger, of Geneva, will be resident manager.

FRAZEE TO STAGE "A BUSY DAY"

H. H. Frazee will produce in Wilkesbarre, Pa., on Washington's Birthday a new farce entitled "A Busy Day" by Fred Jackson. The cast includes Herbert Corthell, Byron Beasley, Ralph Morgan, Edgar Norton, Hugh Cameron, Arthur P. Hyman, C. W. Goodrich; May Vokes, Elisabeth Nelson, Fay Wallace, Ida Waterman, Ruth Chester, Clare Weldon, and Rose Winters.

DARTMOUTH IN DRAMA

The Dartmouth Dramatic Association gave their interpretation of "Under Cover" at Hanover, Feb. 11. The students now venture into every branch of the dramatic field, including producing, scenery designing, costuming and press work. The Little Theater of the association was presented to the college by Mr. Wallace F. Robinson, vice-president of the United Shoe Machinery Corporation.

R. D. MACLEAN'S SHYLOCK

BOSTON, MASS. (*Special*).—Mr. R. D. MacLean has completely won both critics and the public in Boston by his Shylock, in which he appeared with the Jewett Players last week. His interpretation is described as showing such attention to detail in word and act as to make it one of the greatest Shylocks Boston has seen. Mr. MacLean's Shylock is done with a just concession to modern ideas yet sacrificing nothing of the best in the traditional understanding.

"MAID IN AMERICA" PREMIERE

"Maid in America" had its premiere at the Teck, Buffalo, N. Y., Feb. 9, before a great and fashionable audience. It will begin its engagement in this city at the Winter Garden to-morrow night (Feb. 18).

The Jest and Song Club, which is composed of general electric engineers of Schenectady, N. Y., gave its fifteenth annual minstrel show at the Van Curler, Feb. 15-16. The net proceeds were donated to local charities. Mr. S. C. Ebbert is business manager. Matt Kiley, "Bony" Atkinson and Don Cameron are the featured comedians.

ANNUAL BARKER SEASON

English Producer to Have Repertory Theater—Plan Believed to Be a Revival of New Theater

About a month ago reports were circulated along the Rialto that the New Theater movement was to be revived in New York with Granville Barker as its artistic director. These reports were somewhat verified at a meeting of the Drama League at the Harris Theater on Feb. 9 when Otto Kahn, a director of the New Theater during its brief existence, announced that a Granville Barker season in New York would become an annual event in the future.

Mr. Barker's name was often associated with the New Theater movement of six years ago and it is said that he declined the post of artistic director because of the acoustic defects of the theater. In his own address at the meeting Mr. Barker made no reference to the New Theater, but confined his remarks solely to a plea for the repertory policy of conducting a theater.

"In the repertory idea laid the salvation of the drama," said Mr. Barker. "At present only the plays are produced which appeal to audiences of 100,000 playgoers. Now, there are many good plays which do not appeal to great audiences. They may be termed disappointments; but if they are failures no one will know of it, as the season will continue, notwithstanding. That is what the repertory idea means to me. A solution has been found."

PAVLOWA GOING TO PANAMA

A unique tour has been arranged for Pavlowa and her company, following her present engagement at the Century. After opening the new National Theater at Havana at the invitation of the Cuban government, the organization will journey to California by way of the Panama Canal, stopping for one performance each at Caracas, Venezuela, Cartagena, Colombia, Colon and Panama City on the Isthmus. They will give a season of four weeks at San Francisco during the Panama Exposition, and will also visit the Exposition at San Diego for several performances. After a tour of the Pacific Coast they will return east on the Canadian Pacific Railroad, playing return engagements in the larger cities along that line in western and eastern Canada, arriving in New York in July, when they will sail for London.

"ADVENTURE OF LADY URSULA" CAST

The cast for "The Adventure of Lady Ursula," the romantic comedy by Anthony Hope, in which Phyllis Neilson-Terry will appear in the title role at the Maxine Elliott theater beginning March 1, will include Montague Love, who will play the leading male role. Virginia Brooke who will make her American debut, Robert Whitworth, Annie Esmond, Cecil King, Campbell Gollan, Charles Coleman, Edward Martyn, Leslie Austen, Frederick Mackiyn, William Gilfard, Leslie Ryecroft and Eric Snowden.

ONE-ACT PLAY BY O'HIGGINS AND FORD

Helen Tyler will produce in conjunction with the professional matinee of "Polygamy" on Friday afternoon a new one-act comedy by Harvey O'Higgins and Harriet Ford. The playlet is said to have been written especially to feature Mary Shaw as a comedy star. Other roles will be played by Chrystal Herne, Stephen Wright and Marie Hudson.

THAT MALLEY-DENISON BENEFIT

In THE MIRROR of Jan. 27 appeared a report to the effect that a benefit was tendered to the members of the Malley-Denison Stock company in Newport, R. I., Jan. 10. A member of the company writes to THE MIRROR that the statement did not quite coincide with the facts which were, he writes, substantially as follows: When the company closed, their salaries were unpaid; the management offered the company the use of the house, the company to assume all expenses for one day. "Then," says the informant, "Mr. Denison refused to live up to his agreement and demanded that every dollar taken in must apply on the I. O. U.'s of the management, so the benefit was really for Malley-Denison, and benefited them $385. The benefit did not pay all salaries."

WHERE IS THOMAS D. MORROW?

Mrs. Thomas D. Morrow, who has been confined to a hospital and is in need of help, desires information regarding the present whereabouts of her husband.

NEW PLAY CATALOGUE

The Dramatic Publishing Company, of 542 South Dearborn Street, Chicago (Postlac Building) has just issued its new catalogue of printed plays for 1915. The catalogue embraces 128 closely-printed pages within the covers, and contains a number of new plays, modern standard dramas and the full list of Siegel's Acting Drama, the World Acting Drama, the De Witt, and the Greenroom edition of plays. Also of pamphlets and books on "How to Entertain Your Guests," Ashley Dukes's "Modern Dramatists," Edward Gordon Craig's "On the Art of the Theater," and most of W. S. Maugham's plays; also a list of children's, school plays, and the like. It is a valuable catalogue for any one interested in the theater, but intended for professional use. It will be sent to any address on application.

Harry Delf has succeeded Martin Brown as Roszika Dolly's dancing partner in "Hello, Broadway."

The PUBLICITY MEN

Rodney Richmond has been engaged as press representative of the Punch and Judy Theater.

Charles Philips, formerly of the New York City News Association, has joined the Shubert press department.

Helen Santoro is handling the publicity for Arthur Hammerstein's attractions. At present she is devoting her attention to "The Trap," which will open at the Booth Theater on Friday night.

William Raymond Sill has joined William A. Brady's staff as press representative and business-manager of "The White Feather." Earlier in the season Mr. Sill handled the publicity for Lew Fields's production of "Busi."

Glenmore Davis has bobbed up in New York after a long sojourn in the Middle West. He is advancing the publicity standards for "The Misleading Lady," which is this week's attraction at the Bronx Opera House.

A four-page weekly publication entitled *The Little Paper*, has just made its appearance in the Middle West. It is owned and edited by Esther Griffin White and is published at Richmond, Ind. In the second issue Miss White writes very entertainingly upon the theatrical situation in her city.

The Dixie Hines International Press Bureau is placing the publicity for Taylor Rogers, who is appearing at Hammerstein's this week; the Modern Drama Players, who opened a season at the Toy Theater, in Boston, last week, and the Modern Stage, founded by Emmanuel Reicher, whose season will open at the Garrick Theater Feb. 22.

C. P. Grenaker informs us that the foreign legion which holds the strategical position between the Times Building and the Subway kiosk and daily defies disfigurement, was attacked and successfully repulsed on Tuesday, Feb. 9, by hundreds of actors, managers, press men and others who wanted the Buffalo papers containing reviews of the opening performance of "Maid in America."

The Grand Rapids *News* of Feb. 10 carried the following illuminating paragraph concerning John P. Toohey: "John P. Toohey, who is here ahead of De Wolf Hopper, is the only advance agent in captivity who can converse fluently on Schopenhauer, the nebular hypothesis, the molecular theory, evolution, and synthetic philosophy. He carries a copy of Herbert Spencer in one hand and pictures of his star in the other. While discoursing volubly on pure reason, he manages slyly to advise you that Ko-Ko is the greatest part De Wolf ever played. We believe him."

J. J. Rosenthal, in advance of the original company of "Potash and Perlmutter," writes us that the gross receipts for the Chicago engagement of twenty-six weeks amounted to nearly $400,000, which, he adds, is the largest in the history of the show business in Chicago at prices ranging from 50 cents to $2. As a part of his publicity campaign Mr. Rosenthal is compiling from time to time mottoes which are expressive of the business policy of Abe and Mawruss. Among the gems submitted are: "For all who visit us we have laughs; for all who don't—sympathy"; "Our Special Sales day comes six nights a week with the usual matinees."

E. L. Bernays refutes more or less convincingly the statement that the matinee girl has passed into the realm of oblivion. "Take care of the matinee girl and she'll take care of your show," is one of the mottoes that inspires him to ingenious publicity stunts. To curry her favor he has just concocted a "sweet trade," as they say in "Children of Earth." List to his circular call: "Ruth Chatterton, who plays the part of Judy Abbott in 'Daddy Long-Legs,' at the Gaiety, has been the inspiration for another commodity that is now on sale throughout the city. The article this time is a chocolate fudge, and it takes its name, 'the fudge that Judy didn't make,' from that incident in the second act in the play."

Arthur Edwin Krows deserves much credit for sending out really interesting week-end announcements of Winthrop Ames's attractions. He successfully gets away from the stereotyped form of heraldry, draws upon figures of speech and other rhetorical devices to entertain the newspaper readers. Mr. Krows's latest notice reads in part as follows: "Much more interesting than the identity of the person who started the war is the latest scheme for putting an end to it. This is to bring the combatants, in detachments of two hundred and ninety-nine, over to the Little Theater to laugh their troubles away at 'A Pair of Silk Stockings.' . . . Kenneth Douglas, who plays the leading rôle, would prove the chief antidote to war, and the others in the cast would qualify as competent aids. . . . Those desiring to retain their places in the sun will find the matinees useful."

THE FIRST NIGHTER

"INSIDE THE LINES"

Play in Three Acts by Earl Derr Biggers. Produced by J. Fred Zimmerman, Jr., and William Harris, Jr., at the Longacre Theater Feb. 12. Staged by Felix Edwardes.

Mr. Joseph Almer ..... Robert McWade
Mrs. Henry J. Sherman ..... Camilla Crume
Miss Kitty Sherman ..... Isabel Goodwin
Fritz ..... Robert Fischer
Mr. Henry J. Sherman ..... James Bradbury
Mr. William Kimball ..... William Keighley
Marta ..... Mildred Morris
Mr. Capper ..... Ivan Simpson
Sergeant Crosby ..... Mayne Lynton
Lady Crandall ..... Marion Abbott
Miss Jane Gerson ..... Carroll McComas
Mr. Reynolds ..... Edward See
Captain Woodhouse ..... Lewis S. Stone
Jalmihr Khan ..... Macey Harlam
Major General Sir George Crandall ..... Henry Stephenson
Major Bishop ..... Horace Pollock
Maid ..... Cynthia Latham

Time—August, 1914. Scene—The Rock of Gibraltar.

Act I.—The lobby of the Hotel Splendide, Watergate Street, Tuesday night. Act II.—Library in the home of the governor general, Thursday afternoon. Act III.—Same scene as Act II, Thursday night.

Except for an absolutely inconsistent ending, "Inside the Lines" is an admirable play dealing with complications and a sustained plot of the European war, with a number of interesting Americans interestingly involved. But it is not such a difficult thing for an author to hold the interest of his audience with mysteries and intense situations for two acts if in the third he simply disregards his thesis and casts logic to the winds in order to find a conventional solution.

Capt. Woodhouse during two strong acts and a half figures as a secret German spy who comes to Gibraltar to plot the destruction of a British squadron with a Swiss hotel keeper and an East Indian servant of the British governor. At the moment that the plot is about to explode he reveals himself as an Englishman, who has been sailing under false colors.

This may be quite ingenious in the telling, but though some of the sophisticated first-nighters suspected after the first act that Woodhouse was in fact an Englishman, the author presented such convincing proof in what followed that he was a disguised German, that the ending came less as a surprise than an affront. It is the familiar "twist" of the story writer grafted upon the drama, which seldom works out satisfactorily.

On the other hand, there is not a moment that the play does not exercise a strong command of the attention, and its failure to live up to the excellence of its details is therefore regrettable. Besides, it is played with exceptional charm, and is almost sure to draw well in spite of its one cardinal defect.

There is no danger of offending any one in the audience, because the victim of the plot and the one punished in the end is a swarthy East Indian who has not forgotten the humiliation of his race at the hands of the English. The scene is Gibraltar, and the first act is a characteristic disclosure of the embarrassments which beset a party of Americans who are unable to cash their checks and are caught in a financial impasse until the American wife of the Governor of the island comes to their rescue. Then Capt. Woodhouse arrives, the supposed secret agent of the German government. A discharged secret service agent of the British government warns the Governor that Woodhouse is a spy, and the governor's endeavor is to trap him. The traps set for him are evaded through the aid of Jane Gerson, an American girl, temporary guest of the governor's wife, who has met the captain in Berlin and is in love with him. Why Woodhouse does not at once reveal his identity to the governor, is the one defect in the logic of the play, and why all this hide and seek, and these thrilling escapades to evade the disclosure of his identity, when no harm could come of it, while it enables the playwright to create suspense, is hardly rational enough to be accepted unchallanged. But he has us pitched to a high key of expectancy while the mystery is on, and as plays go, it is an exciting drama.

Woodhouse is an interesting central character, and as played by Mr. Stone (who is featured in the production), stands out with clearly developed force. Another admirable portrayal is the Indian servant of Macey Harlam, a picturesque and interesting character. Henry Stephenson as the Governor; Marian Abbott as his wife; Robert McWade as the German hotel keeper, who is a spy also; James Bradbury as a Western American; Ivan Simpson as Mr. Capper who warns the governor against Woodhouse, and Carroll McComas as a charming American buyer for a New York shop, are all worthy of praise.

REICHER TO PLAY ENGLISH ROLE

Emmanuel Reicher, the German actor-manager, will open his season of "The Modern Stage" on Tuesday evening, Feb. 23, when Hauptmann's "Elga" will be acted by a company headed by Hedwig Reicher and John Blair. Ibsen's "John Gabriel Borkman" will be the second offering. In this Herr Reicher will make his first appearance on the American stage in an English-speaking part.

"THE RENTED EARL"

Comedy in Three Acts, by Salisbury Field. Produced by William A. Brady, Ltd., at the Maxine Elliott Theater, Feb. 8, under Stage Direction of Frank Hatch.

Mrs. Sanderson-Burr .. Evelyn Carter Carrington
Dorothy Manners ..... Alice Lindahl
Mrs. Ainsworth ..... Teresa Maxwell-Conover
The Earl of Carmondale .... Lawrance D'Orsay
Barry Randolph ..... Schuyler Ladd
Maude Randolph ..... Olive Templeton
Freddy Gatewood ..... Douglas J. Wood
Archibald J. Beamer ..... Albert Brown
Kipps ..... Leonard Grey

Act I.—The morning room of "the Westways." Mrs. Sanderson-Burr's home. Act II.—The same. Next day. Act III.—The terrace of "the Westways." Six days later. Time—Present. Place—Lenox, N. Y.

The new comedy at the Maxine Elliott Theater has an extremely amusing groundwork of an idea, and Mr. Lawrance D'Orsay appears in a characteristic role of a drawling, monocled English lord in American society. The Field comedy—or perhaps we should say farce—coming after "The Earl of Pawtucket," labors under a natural handicap. Who that has ever seen D'Orsay in that fantastic Thomas play can forget him? It was as unique an impersonation as the late Stuart Robson's Bertie the Lamb, or John T. Raymond's Colonel Sellers of happy memory. Whether the reincarnation of the drawling earl can be successfully accomplished remains with the public; and doubtless there are many who having never had the happiness to see the original, will respond warmly to the second edition of his lordship; but for the regular playgoer the edges of the character appear a little frayed, and there is evidence that the story was built around the Earl of Pawtucket rather than that the earl was incidental to the plot.

There is another interesting, and a more original, character in the play—that of the breezy Archibald J. Beamer, excellently portrayed by Albert Brown. Beamer is a character that lends itself to development as an exaggerated type of a chain-lightning American of that peculiar class that undertakes to grow American Beauty roses in the Bad Lands of Arizona.

This remarkable Beamer has somehow formed an alliance with the good-natured, simple-minded, unsuspecting, democratic, and always agreeable Earl of Carmondale, a recent arrival in the United States. Beamer immediately proceeds to capitalize his acquaintance. He learns that Mrs. Sanderson-Burr is making, though wealthy, an unsuccessful attempt to get into good society. Beamer arranges with her, after some obstacles, to lend her Lord Carmondale for three days at a modest honorarium of $1,000 a day. The earl is supposed to be in ignorance of Beamer's little scheme, and enters into the arrangement in the belief that Mrs. Sanderson-Burr is an old friend of a dear old friend of the earl, "dear old Pixy," as to whom the resourceful Beamer has carefully instructed her.

As soon as it is announced that Mrs. Sanderson-Burr is entertaining a lord, society breaks its neck to do her honors and eat her dinners. While all pay their devoirs to his lordship, his hostess treats him very much as a professional entertainer; but the earl is too ingenuous to take umbrage. Besides, he can swallow a good deal of what he regards as American ways for in Dorothy Manners, Mrs. Sanderson-Burr's beautiful niece, he has met his fate. It was, in fact, to find Dorothy, whom he once rescued from rough treatment in Paris, that he is engaged on his present American tour. Dorothy is already engaged to a stage villain named Gatewood, who enters the complication at intervals as an annoying factor, but in the end Beamer, the booster, is unveiled, Gatewood is defeated, and the earl gets the girl.

He is tremendously astonished when he discovers that Beamer has been renting him out at so much a day to other social climbers, and being too much of a gentleman to be circused in that manner, he opens his wallet and offers to pay back all the rent paid on his account. But even then he thinks there is hope for Beamer. "dear old Beamer" and Beamer joins in voicing that hope while calmly pocketing Mrs. Sanderson-Burr's $5,000.

If the author had displayed more ingenuity in inventing situations to develop what is inherently a clever idea, there would have been more ground for applause; but the story moves along the lines of least resistance, and the piece is rather light material in a dramatic sense. It is well played, not only by Mr. D'Orsay as the earl and Mr. Brown as Beamer, but by Evelyn Carrington as Mrs. Sanderson-Burr, Teresa Conover as Mrs. Ainsworth, a blasé society woman allowing herself to be kissed for a consideration; and Alice Lindahl, the heroine, who is a very pretty young woman and a good actress.

LOCAL SEASON FOR HOPPER

Will Begin Revival of Gilbert and Sullivan Operettas on April 5

Under William A. Brady's direction, De-Wolf Hopper will begin a revival of Gilbert and Sullivan operettas on Easter Monday, April 5 at one of the Shubert theaters. The opening bill will be "The Yeoman of the Guard." For the second of his four weeks' season the programme will consist of two Gilbert and Sullivan operettas not seen here in several years. They are "The Sorcerer" and "Trial by Jury." Later other operas will be revived, including "The Gondoliers," "The Mikado," and "Pinafore."

Joseph A. Deimer is now playing juveniles with the Baker Stock company, in Rochester, N. Y.

"A MIDSUMMER NIGHT'S DREAM"

Comedy by William Shakespeare. Revived by Granville Barker at Wallack's Theater, Feb. 16. Decoration by Norman Wilkinson. Music and dances by Cecil Sharp.

Theseus ..... Eric Hilz
Hippolyta ..... Mary Barton
Egeus ..... Edgar Kent
Hermia ..... Eva Leonard-Boyne
Lysander ..... Walter Creighton
Helena ..... Lilian McCarthy
Demetrius ..... Ian Maclaren
Philostrate ..... Wright Kramer
Quince ..... O. F. Haggie
Snug ..... George Carr
Bottom ..... Ernest Cossart
Flute ..... Gerald Hamer
Starveling ..... Arnold Lucy
Oberon ..... Horace Braham
Titania ..... Isabel Jeans
Puck ..... Cecil Cameron
A Fairy ..... Edward Roberts
Pease-Blossom ..... Audrey Ridgewell
Cobweb ..... Valerie Cossart
Moth ..... Arthur Oppenheim
Mustard-Seed ..... Bertha Kirstein

With the revival last night of "A Midsummer Night's Dream," the second bill of Granville Barker's repertory season, New York had its first glimpse of a Shakespearean presentation in which the modern forms of lighting and decoration were used. There were many who approached Wallack's with a fine spirit of wonderment and skepticism. Would Mr. Barker sacrifice poetry and fantasy to make a scenic masterpiece? Happily he did not. The deeply poetic quality of the play was really enhanced by the imaginative and artistic quality of the scenic investiture. At no time were one's thoughts allowed to stray with any degree of permanency from the text to the remarkable craftsmanship of the producer.

One noted on entering the theater that the Elizabethan platform stage for which Shakespeare's plays were written, had been restored. This grayish platform added materially and effectively to the production. The rising of a plain yellow curtain announced the opening of the play. One saw thereupon another curtain of soft pink and blue colors and of a finely woven texture, which represented a street scene. Soon the forest scene was disclosed. Here was a true revelation in place of the conventionalised trees and artificial grass and leaves, hung rows upon rows of green draperies. A mound, bare and smooth from the romping of the fairies, formed the center of the stage. The arrangement was particularly effective in its simplicity and in its appeal to the imagination. The palace scene showed a steep black staircase, at the top of which stood massive columns of white and black. Elemental colors were employed throughout but always in bold tones; and the costumes blended perfectly with the landscapes and interior settings.

Had the acting been as effective as the stage decoration, the production would have amounted to a veritable triumph of stage art in America. Though the individual performances were in the main well done, none of them was at any time inspired. Ernest Cossart played Bottom in a thoroughly broad manner. His unction and humanity, however, more than sufficed for his want of subtlety. Walter Creighton was a gracious Lysander. Ian Maclaren made a dignified Demetrius. Eva Leonard-Boyne as Hermia contributed an appealing performance. Lillah McCarthy was a queenly and rather unsympathetic Helena. Cecil Cameron made a sprightly and magnetic Puck. Cecil Sharp's incidental music was particularly ingratiating.

COMMUNITY THEATER

Neighborhood Playhouse on Grand Street Offers "Jeptha's Daughter"

The lower East side experienced a "regular Broadway first night" last Friday night when the first performance at the Neighborhood Playhouse on Grand Street was given. The offering was "Jeptha's Daughter," a Biblical festival with a musical background.

The Neighborhood Playhouse is the outgrowth of the Henry Street Dramatic Settlement which has been presenting seasonal festivals, dramas and pantomimes for the past eight years under the direction of Alice and Irene Lewisohn. It was to provide a permanent institution for the dramatic talents of the young people of the settlement that the Playhouse was built. It is the aim of the directors to vary the programs of the house so as to appeal to a public of diverse tastes, interests, and ages. In this way it is hoped that the playhouse can share in the life of the neighborhood and so become a genuine community theater.

The exterior of the theater is Georgian in design, and the interior, while based on Georgian principles, is not intended to represent any particular style or period. The facade is of light red brick with marble trimmings. Iron lanterns hang at either side of the door.

The theme of "Jeptha's Daughter," chosen in order to "dedicate the Playhouse with the spirit of the festival and to associate it with the traditions of the neighborhood," is based on a legend in the Book of Judges. Jeptha, the leader of the Children of Israel, has vowed to make a burnt sacrifice of the first to come out of his house upon his triumphant return from the war with the Children of Ammon. His daughter is the first to greet him and he is preparing to be faithful to his vow when she seizes a torch from an attendant, sets fire to a heap of wood on the altar and throws herself across it.

The play was given a splendid interpretation, many of the amateurs acting with the skill and smoothness of professionals. Alice Lewisohn was charming in the title role and in her sacrificial scene played with such fervor that the horror of her deed was at the time lost sight of. Irene Lewisohn appeared as one of six dancers.

The newer stage decoration of flat surfaces and plain colors was used effectively. In the desire to draw away from the conventional settings and stage effects, the Neighborhood Playhouse promises to hold its place in helping to advance stage art in America.

Most of the dialogue was recited to music specially written by Lilla Mackay-Cantell. The costumes and properties were designed by Esther Peck and Dorothy Rich and were made by the various classes of the settlement.

The advisory committee which will direct the policy of the theater consists of the Misses Alice and Irene Lewisohn, and Mrs. Sarah Cowell Le Moyne, Helen Arthur, Lillian D. Wald, Max Morgenthau, Jr., Mrs. Rita Morgenthau, and Agnes B. Morgan.

ACADEMY MATINEE

Third Performance, Season 1914-15, by the American Academy of Dramatic Arts and Empire Theater Dramatic School, at the Empire Theater, Thursday Afternoon, Feb. 11.

"To Rent, Furnished"

A Comedy in One Act, by Cora Maynard.

Lester Blake ..... Alan E. Edwards
Peter Lovell ..... Edmund D'Orsay
Clara Van Borden ..... Rita Mansfield
Minnie Lovell ..... Raina Curson

The first offering was an innocuous little comedy relating the difficulties encountered in subletting an apartment. Finished comedians could not have saved the piece from its utter banality and stupidity. Of the four young players, Alan E. Edwards acted with the most poise and distinction.

"The Enigma"

A Drama in Two Acts, by Paul Hervieu. Translated from the French by Juliet Barrett Rubiee, by Permission of Elisabeth Marbury.

Raymond de Gourgiran ..... Saxon Kling
Marquis de Neste ..... John E. Wise
Gerard de Gourgiran ..... Alan E. Edwards
Laurent (a game keeper) ..... Jack Wessel
Vivarez ..... Watson White
Servant ..... Gustave Rothe
Leonore de Gourgiran ..... Meta Gund
Gisele de Gourgiran ..... Anne Kendal

"The Enigma" proved to be a double-barreled variety of the French triangle play. Two brothers are distraught over the suspicions that their wives are faithless. The "lover in the case" removes himself from the perplexing situation by the suicide route. One wife displays more emotion than the other at the report of his death, and so quite naturally betrays her guilt. As the curtain falls the hoodwinked husband is somewhat inclined to be relenting, due to the counsel of a worldly old marquis. The play is built up by excellently contrived situations to a forceful climax. The best acting was contributed by Meta Gund as the guilty wife. Though said to be but seventeen years old, she played with unquestioned power and vigor. John E. Wise was splendid as the marquis, and Alan E. Edwards made a forceful young husband.

"A Legend of Saint Nicholas"

A Fantasy in One Act, by Beulah Marie Dix.

Prologue ..... Frieda Roberts
St. Nicholas ..... Saxon Kling
Azzo ..... Wallace Todd
Pia ..... Florence E. Weston
Niccolo (Cola) ..... Adrienne Bonnell
Mico ..... Anna Brownlee
The Sultan ..... Kenneth Lane
Zoe ..... Raina Curson
Ibrahim ..... Alan E. Edwards
Arbaces ..... Ralph Collier
Mustapha ..... Edmund D'Orsay
Attendants ..... John E. Wise, Gustave Rothe

This little offering of a poetic nature told the story of a little boy who was rescued from the clutches of a cruel and mercenary Sultan by Saint Nicholas and restored to his father and mother. While an unwilling guest of the Sultan, a little princess falls in love with him and she follows him home, resolved to become a Christian and enjoy the opportunity of praying to a patron saint. The play was given a simple and fanciful presentation quite in keeping with its nature. The characters, in picturesque costume, acted before a maroon velvet curtain. The only scenery consisted of props which attendants brought in as the occasion required.

Adrienne Bonnell was most engaging as the lad Cola, whom the Sultan's pirates abducted, and played with spirit and naturalness. Saxon Kling seemed a very spiritual Saint Nicholas, and Zaina Curson was a very pretty little picture as the Princess Zoe.

AT OTHER HOUSES

STANDARD.—"Seven Keys to Baldpate" is this week's attraction at the Standard Theater. These will be the final performances of the play in New York. The company will include George Parsons, Carleton Macy, Martin L. Alsop, Purnell B. Pratt, Edgar Halstead, Joseph Allen, Claude Brooke, Roy Fairchild, John C. King, Eva Mae Francis, Jeanette Horton, Lorena Atwood and Jessie Graham.

GRAND.—Taylor's "Tango Girls" is the offering at the Grand Opera House this week, with matinees daily.

Mrs. M. A. Lombeck, author's representative, formerly located at 145 West Forty-fifth Street, has moved to 220 West Forty-second Street, Candler Building. Mrs. Lombeck's particular success as an agent is in representing stars.

NATIONAL THEATER IN NEW YORK

F. C. Whitney Plans Its Establishment in Fall—Subscribers to Be Backers—To Give Standard Plays for One Week Each

Fred C. Whitney is planning the establishment of a national theater in New York next season. The theater will not be endowed or subsidized but national in scope, supported solely by subscribers. It aims to found a permanent company for the presentation of standard plays of all nationalities.

Mr. Whitney's plan, which THE MIRROR was the first to foreshadow in an editorial in last week's issue, involves the establishment of a self-supporting organization of 5,000 subscribers for a thirty weeks' season at the rate of $2 a week, each subscriber by paying $60 to obtain one seat each week for the entire season. Inasmuch as a different play will be presented weekly, it involves the engaging of a large company. A spacious theater will also be required and while Mr. Whitney has not as yet selected his playhouse it is said that he has his eye on the Century Opera House. The enterprise will bear the auspicious title of The National Theater.

Though the venture is intended to be strictly American as regards the players, no restrictions will be placed upon foreign actors. It will also be limited to a local sphere, since a road tour with such a large organization would be impracticable.

Mr. Whitney proposes to offer his actors contracts ranging up to five years, thus insuring the permanency of his company. If the plan is successful he intends to formulate a plan by which the actors may benefit from the venture.

The plays will be drawn from the classic and standard dramas of all literatures. But few American names appear in the prospectus, but Mr. Whitney says that he hopes to develop native writing by devoting certain weeks of the season to the production of plays by American authors on an American subject. The price of seats will range from 25 cents to $2 for all productions, and each play presented will receive the same careful attention as if it were intended for a season's run. Mr. Whitney plans to have his enterprise established by October.

ACTORS' EQUITY ASSO'N

June 15 to Be A. E. A. Day at Exposition—Many New Members

At the last meeting of the Council, held in the Association rooms, Suite 608, Longacre Building, on Feb. 8, the following members were present: Mr. Howard Kyle, presiding; Messrs. Bruning, Coburn, McRae, Mitchell, Reicher, Stewart, Turner, and Westley.

New members elected:

Edith Bowers	Morrill Morrison
Louise Orendorf Bubler	Amelia Myers
Charles Canfield	Nell Pratt
Richard Carle	Walter M. Sherwin
Tom Ryck Clay	David Harry Smith
Herbert De Guerre	Stanley Sobelson
T. Ernest Hare	Fred A. Stone
John Hogan	Maud Beam Stover
Virginia Howell	Leslie Stowe
Ethel Intropidi	George Sydenham
Josie Intropidi	Ronald Williams
Hal Johnson	Thatcher
Paul Ker	Evelyn Varden
Jack McCready	Howard Wall
Clara Mackin	Bert Wilcox
Mildred E. Mosow	Lotty Yorke
John Milton	George Walter Zorn

Acting upon the suggestion a deputy of Council has made to Mr. Westley, that there should be better facility for him to make known the Council's weekly reports, an order has been placed for some A. E. A. bulletin boards, to be easily portable and otherwise convenient for the use of our deputies in their respective companies.

Tuesday, June 15, has been chosen for "Actors' Equity Association Day" at the Panama-Pacific International Exposition. It is not a usual matinee day, and it is expected that important features of the A. E. A. programme can be derived from members that will be appearing in the San Francisco theaters at the time.

For the information of actors and their friends who think of visiting the Exposition—and, it is hoped, of attending the Association meeting there—we would state that the round trip to San Francisco from New York, on and after March 1, will be $94.30, each ticket good for three months from the date of its purchase. The traveler can have his choice of routes west of Chicago. In case he should prefer to ride to Chicago via the New York Central or Pennsylvania line the cost would be $4.50 greater.

We have learned that our resolution proposing that the Actors' Fund should be maintained from the commissions on engagements to be made through one common theatrical exchange, has been referred to the Finance Committee of the Fund, which is to consider it at its meeting on Feb. 17, and report to the Board of Trustees of the institution.

"As you have done it unto the least of these so have you done it unto me." This economic bearing of this comment is strikingly illustrated in the example of a prosperous actor who was a personal favorite of a certain manager against whom the Association had received many complaints. In answer to the actor's prejudicial defense of the unprincipled manager several months ago we said, "Your time has not come yet." Now the same actor is suing the manager for legal redress.

Several members have spoken of not seeing their names in the membership list published in the Association book. This is to be explained by the fact that they were made members since the first edition of the book. The second edition contains the names of all members up to and including Dec. 28, 1914.

Rule 8 of the General Rules adopted by the A. E. A. to govern performances, reads as follows: "All actors must play their parts in the performance as rehearsed unless otherwise directed by the manager or his representative."

The lax way in which some companies are left to their own devices is astonishing. The so-called stage-manager is too often, in these days, without any authority at all and powerless to correct the most rudimentary infractions of stage conduct.

The Council is deeply impressed and much encouraged by the fine spirit of a member, who accepts its decision against him and pledges himself to make redress to the manager he injured.

By order of the Council,
BRUCE McRAE, Cor. Sec.
HOWARD KYLE, Rec. Sec.

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WASHINGTON

"The Model Maid," "Grumpy," "A Girl of Today," "Sis Hopkins," Etc.

WASHINGTON, Feb. 16 (Special).—Annette Kellermann, the noted water witch, pictured in the elaborate motion photographic screen of "Neptune's Daughter," is herself this current week in proper person as the star in the new musical comedy, "The Model Maid," which has its first big city engagement at the National, was most favorably received by a large and appreciative audience. Anne Caldwell furnishes a commendable book and lyrics, and Ray Hubbell is responsible for a tuneful and catchy musical score. During the second act of the comedy in the harem scene novel opportunities are offered Miss Kellermann to thoroughly exploit her notable diving and swimming exhibits. A company of fine selection is headed by the unctuous comedian, Otis Harlan, with other prominent principals in Edith Decker, John Park, Gertrude Vandebilt, Hubert Wilkie, Edwin Wilson, and a large and effective chorus.

Another one of the big and best things this season that was most thoroughly interesting was the strong personal success and attention paid during a week of pleasurable remembrance to Cyril Maude, who, in the characterization of Grumpy in the play of that name, was mentioned in last week's Mirror.

Porter Emmerson Brown has a coming winner in "A Girl of To-Day," so strongly produced by Charles Frohman, praised enthusiastically by large audiences during the week's engagement at the Columbia, and which affords one of the best and most engaging character roles for Mr. Frohman's bright and talented young star, Ann Murdock.

Rose Melville in "Sis Hopkins," again presenting her original and delightful characterization of the quaint little Posey county girl, is the present week's offering at the Columbia, commencing with a fine welcoming audience.

A strikingly good offering said to follow others of equal artistic caliber is seen this week at the Belasco, and the Monday night inaugural finds a very large and appreciative audience that most cordially greets the appearance of "Lady Luxury," the New York Casino musical comedy success, under energetic Frederick McKay's managerial direction, with E. H. Burnside directing the stage production, with a talented company of principals of pronounced praiseworthy excellence in their different roles in Florence Webber, Joseph Herbert, Donald McDonald, Forrest Huff, Arthur Albro, Sam J. Burton, Emily Fitzroy, Marie Fitzer, and Emilie Lee.

The engagement of William Hodge at this house in "The Road to Happiness" during the past week was as usual, with this star's popularity "up to the limit." A professional matinee was given Friday, Lincoln's Birthday anniversary, Cyril Maude and his English company and Ann Murdock and her "Girl of To-Day" company were the guests of honor.

The newly reorganized Poli Stock, by their very excellent work, have instantly become prime favorites with the Poli Stock clientele, that during the past week has demonstrated by a very large attendance their strong appreciation of the excellent production and performance of "The Rule of Three." The present week's offering is the Henry Arthur Jones's comedy, "The Liars."

At Keith's the present week's bill is a crackerjack arrangement of a programme that is going to "whoop up things," and the patronage of this always crowded house. Eva Tanguay, the cyclonic comedienne, is the big headliner with other feature offerings in Raimo Bigga and Katharine Witchie, dancing novelties; Robert E. Keane and Muriel Window, from "The Passing Show of 1914"; Homer Miles and company in "An Innocent Bystander," the Okabe Japs in Oriental feats, Ed. Flanagan and Neely Edwards in "Off and On," Carl De Marest, a strolling violinist of talented musical ability, and the Tuscano Brothers, Roman battle-ax fencers.

Rose Sydell's "London Belles," burlesque, are at the Gayety. "The Rising Sun," a mischievous youth in the character of which Johnnie Weber as principal comedian, is the life of the performance. He has able assistance in a lively young actress and a charming singer, Will-Nell Lavender.

Dwight L. Elmendorf will inaugurate his Sunday afternoon series of travel talks at the National.

JOHN T. WARDE.

NEW ORLEANS

NEW ORLEANS (Special).—George Arliss in "Disraeli" was a big drawing card at the Tulane Feb. 8-13. Both star and company and the production deserved the splendid reception. "Poor Little Rich Girl" Feb. 14-20. The Orpheum is enjoying the largest local theatrical patronage. Week of Feb. 8-14 the features were: George Damerel and company, Hermine Shone and company, Barnes and Crawford, Hass Kronold, Chick Sale, Ojo Gasolgine, Mr. and Mrs. Gordon Wilde, and the Orpheum Travel Weekly, which is always entertaining.

The city is putting on its annual carnival attire and the principal thoroughfares are alive with a seething mass of variegated bunting with the purple, green and gold of King Rex predominating and the nights are resplendent with electrical displays.

QUIPTEGO.

ACTOR'S WIDOW MARRIES AN EDITOR

CONCORDIA, KAN. (Special).—Although Miss Gertrude Brown and Mr. Snowden Raymond Green, of Concordia, Kan., were married in that city last December, the announcement has only recently been made public. Mrs. Brown was the widow of the late Earl Van Dorn Brown, well known in theatrical circles. She is one of the heirs of the Brown estate who presented the beautiful Brown Grand Theater to Concordia. Mr. Green is editor and owner of the *Daily Blade*, in this city.

KATHERINE E. WRONG.

OPEN DATES **NEW SCHENLEY THEATER** PITTSBURGH, PA.

Wanted quick for February and March, also booking for next season, high-class detached theatrical attractions, concert companies, soloists, lecturers, public meetings, benefits, bands and orchestras and gatherings of any kind. Full stage equipment of scenery and accessories. Located in Pittsburgh's fashionable residence district; reached by all car lines. Straight rental or percentage. Wire or write. Schenley Theater, Pittsburgh, Pa.

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UNITED STATES DISTRICT COURT, DISTRICT of New Jersey.—In the matter of THE LIEBLER COMPANY, Alleged Bankrupt.—In Bankruptcy.

NOTICE OF SALE:

PLEASE TAKE NOTICE that the undersigned ancillary receiver will sell at public auction, pursuant to confirmation of the court, all the personal property of the bankrupt estate located at No. 231 Bay Street, Jersey City, New Jersey, under an order of the Hon. Thomas G. Haight, one of the Judges of the United States District Court for the District of New Jersey, dated the 29th day of January, 1915. The said goods consist of the following:

Scenery, costumes, furniture, and accessories of the following plays:

"Sister Beatrice," "That Sort," "Joseph and His Brethren," "Twelfth Night," "Cradle Snatcher," "Commander Walk," "Marriage a la Carte," "Daughter of Heaven," "Paper Chase," "Lady of Dreams," "Rackety Packety House," "Foreign Exchange," also general theatrical properties, consisting of carpets, wigs, portieres, curtains, pillows, chairs and parlor furniture, beds, electrical fixtures, lamp garments, glassware, hardware, musical instruments, antiques, typewriters, beddings, bookcases, &c.

The aforesaid property will be offered for sale on the premises at 97 Newark Ave., Jersey City, New Jersey, first: In one bulk; second: In separate parcels, on the 23d day of February, 1915, at 10:30 A. M., and will be conducted by F. C. Wolbert, auctioneer appointed by this court.

The undersigned will present his report of sale with his recommendations thereon to the Hon. Thomas G. Haight, Judge of the United States District Court for the District of New Jersey, in his chambers at the Post Office Building, Newark, New Jersey, on the 24th day of February, 1915, at 10:15 in the forenoon.

Dated, New York, February 11th, 1915.

IRVING M. DITTENHOEFER,
Ancillary Receiver, 96 Broadway, New York City.
ROSENBERG, LEVIS & SALL, Attorneys for the Ancillary Receiver, 170 Broadway, New York City

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

This spot in THE MIRROR has had occasion, frequently, to sound the praise of worthy stock companies. The success of the Crescent Players of Brooklyn proves all that was said. It will be recalled that when the season opened in Brooklyn last Fall, it was decided to replace the Crescent Players with another line of attractions. The patrons of the house put up a clamor for the reinstatement of the Crescents and it was done. The management has not been disappointed. We are not "playing up" the Crescent Players in particular. They had made a record for satisfactory work, and that is what any conscientious stock company can do. The Ticker in recurring to the Crescent Players simply cites their success as a criterion. The management in bringing them back only accentuated the fact that The Ticker put forth. The moral is, that any management will give patrons what the patrons want, and patrons as a whole are not hypercritical.

"THE RUN OF THE CARDS" BY STOCK

BRIDGEPORT, CONN. (*Special*).—The following is the cast of Charles F. Nirdlinger's new play, "The Run of the Cards," which opened at the Lyric Theater Feb. 8, for the entire week, for the first time on any stage: Prince di Cosimo, Frank Andrews; O'Malley, Frank Melrose; Nedda, Miss Beverly West; Giannino Gaddi, John T. Dwyer; Pavlo, Bernard Thornton; Fea, Miss Suzanne Jackson; Lord Erskine, Fred Roland; Lady Erskine, Miss Violet Barney; Cavaletto, Frank Herbert; Ettore Oldrini, Edward Darney; Otho del Drago, Lowell Sherman; Servant, Thomas Swem.

"The Run of the Cards" was a success, the audience being of the single opinion that it was the best that the Calburn Stock company has appeared in this season. Mr. Nirdlinger has given us a play which is unusually beautiful in wording and setting. His main characters are strongly worked up and each leaves a distinct impression upon the mind. The main theme of the play is determined and well outlined, but so much strength has been given the love story itself that some of the minor threads of the story are rather involved and indistinct and several of the characters seem superfluous. The setting of the play is exceedingly beautiful. Old Vesuvius and the Bay of Naples form the background, while two acts are staged in Gaddi's villa, one before the home of Lord Erskine and one in a hunting lodge. Nothing has been spared to make the setting suitable and luxurious. Miss Suzanne Jackson played the exceptionally long and difficult part of Fea in a remarkable and splendid manner. Miss Jackson's work was very finished and was fully appreciated by her audience. Miss Violet Barney added much zest to the play by her excellent portrayal of Lady Erskine, the spirited American.

The heavier character part of Gaddi was played by John Dwyer splendidly, while Lowell Sherman was particularly good in the less admirable part of Del Drago. Bernard Thornton characterizes Pavlo, the musician, in a splendid way. Fred Roland, Frank Andrews, Edward Darney, Frank Melrose, Frank Herbert, Thomas Swem, and Miss Beverly West as Nedda all portrayed their respective parts in a very able manner. The play was given under the stage direction of Lowell Sherman. Week of Feb. 15 the Calburns were seen in "The Only Son." Before a large and fashionable audience the Y. M. C. A. Dramatic Club presented "The Melting Pot" at the Park Theater Feb. 8. The production was splendidly given and well deserved the hearty applause it received.

The Comedy Club of Bridgeport presented "The Private Secretary," Feb. 9. This is one of the large society events of the season, and the Park Theater was filled to its capacity.

ALLEN P. WEIL.

BALDWIN-MELVILLE, ATLANTA

The Baldwin-Melville Stock company appeared four nights and four matinees, beginning Feb. 8, at the Atlanta, Ga., Theater in "The Rosary." The cast comprised Hugh Gibson, William A. Sullivan, Earl Ryder, J. Hartman Roeder, Stuart Fox, Lois May, and Marguerite Chaffee. "Camille" was given week Feb. 15. After the week the company will lay off until March 1. Business has been very satisfactory.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players in "A Gentleman from Mississippi" won additional favor at the Mozart, Feb. 8-13, to capacity business. Harry E. McKee scored a strong personal hit in the title role. G. Swayne Gordon was a splendid Bud Haines. Maude Richmond a captivating Amelia Butterworth, Emma Carrington a dashing Mrs. Spangler and Cliff Hyde an adequate Col. Stoneman. Others who did well were Jack Roche, Arthur Griffin, Henry Williman, Henry Carleton, Pat Foy, Dora Booth, Peggy Cameron and David Vondersmith. Carle Olts pleased in the musical director's chair and the settings were unusually attractive. "The Liars," Feb. 15-20.

J. MAXWELL BEERS.

OAK PARK, ILL., STOCK

Week Feb. 15, the Warrington Stock company presented "Little Lord Fauntleroy," with Miss Marie Mitchell in the star part, at the Warrington, Oak Park, Ill. (Chicago suburb). Last week was Elks week. Every night was a benefit for the order and an aid to its building fund. The social aspects were very interesting, for several theater parties were given during the week. "A Gilded Fool," in which Nat Goodwin starred, was the week's offering, and Nat's part was handled by Mr. Walter Poulter. Feb. 13 the theater was leased to the Suburban Civics Club for its second annual dramatic night, in which Oak Park dramatic writers had their work dramatized.

MRS. J. A. DUMSER.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—The return of Core Belle Bennie, leading lady of the Baker Players, after a successful mission of establishing a Baker company in Spokane, was made the occasion of a demonstrative reception by crowded houses the first week of February. As Glad, in "The Dawn of a To-morrow," Miss Bennie scored a triumph both artistic and personal. Excellent work was done by F. Keenan Wallace, as Sir Oliver, and Will R. Lloyd, as Jem. Robert Gleckler gave a good performance of Dandy. Walter Gilbert, stage director, came in for much favorable comment on account of the thorough staging.

Robert Gleckler, since last September leading man of the Baker Players, left at the end of the week for Brooklyn, to fill a corresponding position there with the Crescent Theater. Mr. Gleckler left behind a record of uniformly favorable criticism of his work, and to the management his going was a matter of sincere regret.

LOGAN.

NEW STOCK, KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*).—On account of the dearth of road attractions playing Staub's Theater, a stock company has been organized and called the Staub's Theater Players and will give eight performances a week except when the house is used by traveling companies. Mr. J. P. Goring, who is the organizer and manager, is well known in stock enterprises. He has managed the Billy Long Stock company, of Nashville and Atlanta, the J. P. Goring Players, of Louisville, and the Casino Players, of Toledo. For three years he was manager for Blanche Ring and has himself taken out a number of attractions including "The Show Girl," "Whirlwind," "Graustark," "Firing Line" and "Arizona." His list of players here includes Sue MacManamy, Winnie Wayne, Nellie Kennedy, Jack Roseleigh, Henry Duffy, R. C. Stout, Edwin Dale, Alfred Beaumont and J. Clark Capron. "The Fortune Hunter" will be given as the first play week Feb. 22.

CHARLES E. KRUTCH.

BIJOU COMPANY IN FALL RIVER

FALL RIVER, MASS. (*Special*).—With Marcelle Hamilton in the role of Laura Murdock, the Bijou Stock company presented Belasco's success, "The Easiest Way," week Feb. 8-13, to S. R. O. Miss Hamilton's conception of the part was excellent, her work being very even, in her strong scenes she displayed unusual dramatic ability. Edythe Ketchum made a sympathetic Elle Sinclair. Hooper Atchley played John Madison with much spirit. Ted Brackett was satisfactory as Brockton. A. A. Bushee as Jim Weston and Margaret Johnson as Annie gave good representations of the parts assigned them. The scenic settings were true to life, being above the average. While the company has given a great many good productions this season this offering ranks as the best, due to the able direction of stage director Earl D. Dwire, and the assistance of one of the best stage crews to be found in any theater in this country. A class of workers that are too often overlooked, and which the theater-goers fail to appreciate.

W. F. GEE.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—The engagement of Madame Olga Petrova to head the Grand Opera House Stock company, Feb. 8-13, was without question the biggest treat to Brooklyn stock patrons this season. The offering was Madame Petrova's latest vehicle, "Panthea," in which she was supported by the regular members of the local company, and it drew to practically capacity business. Madame Petrova's performance was artistic and finished. Her emotional scenes were unusually gripping and distinctive. Noel Travers scored a decided hit with his portrayal of Girard Mordaunt. George Carleton won favor as Percival, while Irene Douglas made the best of Cinthia Mordaunt. William Elliott appeared as Baron De Duisitort, Minnie Stanley as Mrs. Kilby Cubbitt, Earl Simmons as Pablo Centenio and Reynold Williams as Dr. Von Belchstadt.

Next week the members of the Grand Opera House Stock company will support Miss Edith Taliaferro in the first stock presentation in this country of "Rebecca of Sunnybrook Farm."

Theodore Friebus made his debut as leading man with the Gotham Players as Robert Sterling in "The Vampire." Mr. Friebus is a big favorite in Greater New

Nichlin, N. Y.

JESSIE BONSTELLE.

The Bonstelle Stock company opened its engagement at the West End Theater, in New York city, Monday night, Feb. 8, with the production of the Belasco success, "Nobody's Widow." Miss Bonstelle is the leading woman in the new company, and in "Nobody's Widow" she had the role of Roxand Clayton. Miss Bonstelle is so favorably known to the theater public that she requires no "advance notice." She was recently the leading woman in the Northampton Players, which organization has placed the Municipal Theater, in Northampton, in the lead of stock companies. If the patronage bestowed upon the Bonstelle company the first week of its appearance is a criterion, no mistake has been made in making the West End Theater a stock house. The production in the current week is "Kitty Mackay," in which Miss Bonstelle is taking the character enacted so successfully by Molly McIntyre in the Broadway presentation. The company supporting Miss Bonstelle has been seen in other houses. Corilan Giles was with the Cort enterprises and a factor in stock organizations in other cities; Hugh Dielman has been with Belasco and Klaw and Erlanger; Robert Adams played in Brady productions for several years; Stanley Wood was formerly of the H. H. Frazee and Henry B. Harris forces; Hardin Rickman has been seen in a number of Shubert productions; Aubrey Beattie was associated with Joseph Brooks and played the Holbrook Blinn role in "Across the Border" when that play was in Boston; Mabel Mortimer was a valued member of the Klaw and Erlanger forces; Kathleen Comegys was in "Rebecca of Sunnybrook Farm" and in Winthrop Ames productions; Sue Van Duser played leading parts with Henry Miller. The Bonstelle is the third stock co. now playing in upper Greater New York.

HUNTINGTON PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—"Tess of the Storm Country" is the offering, week Feb. 8-13, by the Wright Huntington Players at the Shubert. Genevieve Cliff scored in this character. Raymond Bond, as Asra Longman, the absent-minded cripple, did a wonderful piece of character work. Duncan Penwarden, Louise Gerard, J. S. Irvin, and others did splendidly in their respective parts. Feb. 15-20, "The Two Orphans."

JOSEPH J. PFISTER.

HYPERION, NEW HAVEN

NEW HAVEN, CONN. (*Special*).—The Hyperion Players produced "The Divorce Question," at the Hyperion Theater, Feb. 8, to a capacity house. "The Deep Purple," week Feb. 15.

DELANO.

Jessie Arnold last seen on Broadway with William Collier in "What Happened to Mary," is being featured and Paul Byron, recently with the Gaiety Theater company at San Francisco, is playing juveniles, with the Famous Stock company at Long Beach, Cal.

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York and should become very popular with the Gotham patronage. Ann MacDonald scored as Jeanne La Farge, while Jack Rollens, Willard Kent, Fayette Perry, J. Francis Kirk, Florence Pinckney and William Amsdell made the best of the other assignments.

The first stock production of "The Marriage Game" was given by members of the popular Crescent Players. Miss Leah Winslow was particularly effective as Mrs. Olliver, while Ainsworth Arnold made the best of the part of Ingraham. Charles Schofield, William Evaris, Charles Wilson, Clara Mackin, Isadore Martin and Beatrice Moreland comprised the matrimonial partners who were subjected to Ingraham's experiments. Next week "Handsome Bob" Gleckler returns to Brooklyn. He will open as Julian Rolfe in "Yellow Ticket."

Mary Hall, who has endeared herself to the patrons of the Grand Opera House Stock company as leading woman of that organization, is enjoying a two week's rest. She will return to the Grand Feb. 22.

J. LEROY DAVO.

STOCK CHANGE IN WILMINGTON

WILMINGTON, DEL. (*Special*).—The Playhouse Players, week Feb. 15, presented to Wilmington Theater patrons "Alias Jimmy Valentine," at the Playhouse. The putting on of the attraction came as a surprise to all, as the cast were rehearsing for "The Brute," when a telegram was received from William A. Brady's office in New York to stop the rehearsal and take on the Valentine play.

As has been the case for the past three weeks, another big slash has been made in the company of the players. Miss Edna Hibbard, who was formerly the leading lady, was given a rest the past week and Miss Elinor McEwen was engaged to take leading roles. The leading man is William Ingersoll, formerly connected with the Orpheum Players, of Philadelphia. Week of Feb. 8, the company presented "Fine Feathers." The balance of the company which produced the Eugene Walter production were Miss Jean Adair, Jean Newton, Tom Emory and Richard I. Scott.

SAMUEL M. RACHLIN.

"THE WOMAN," KANSAS CITY STOCK

KANSAS CITY, (*Special*).—The Auditorium Stock company put on a splendid presentation of "The Woman" at the theater of that name, Feb. 7-13. The audiences were quick to grasp the fact that they were seeing an unusually good play especially well played and testified their appreciation by frequent applause. Ralph Kellerd was particularly well cast as Standish and scored a very decided hit in the part. Ann O'Day was also splendid as Wanda and shared in the honors with Mr. Kellerd. Vessie Farrell, E. J. Blunkall, T. W. Gibson, Frederick Manatt, and Henry Crosby, all starred in other principal roles while the minor characters of the play were almost as well cared for. The production was well staged. "Mary Jane's Pa," Feb. 14-20.

CAMPBELL.

STOCKS IN MONTREAL

MONTREAL (*Special*).—The stock company at His Majesty's, week Feb. 8, presented that gripping melodrama "The Barrier," one of the best performances they have given. Louis Ancker as Captain Burril, Marion Barney as Necia, Lois Weltoff as Gale, A. B. Luce as Dan Stark, and Byron Alden as No Creek Lee, are deserving of special mention. "My Friend from India," Feb. 15-20.

The Musical Comedy stock opened its season at the Princess, Feb. 8, to good business in "Naughty Marietta," and scored a hit. Dorothy Maynard scored quite a hit in the title-role and Ben Crinnel, who is well known here, did some fine comedy work. Nella Brown, Charles Fulton, Edward Black and Tom Burton are others worthy of mention. "Mlle. Modiste," Feb. 15-20.

Mr. Louis Ancker, who has become head of the popular stock company playing at His Majesty's Theater, is a capable business man and a versatile actor. Mr. Ancker has secured as his stage manager Mr. Raymond Capp, and Quintus Brooks as his press representative. Mr. Clifford Alexander, who joined the stock at His Majesty's, last week, playing Paul Dorst, the French-Canadian, in "The Barrier," made a good impression and seems to be an acquisition.

W. A. TREMAYNE.

BAKER, ROCHESTER, "THE ROSARY"

ROCHESTER, N. Y. (*Special*).—"The Rosary," a drama of faith and love at last triumphant over unbelief and jealousy, with the strains of the familiar of the name often quoted and woven into the play, was capably presented by the Baker Theater Stock company, week Feb. 8. M. Telle Webb, as Rev. Brain Kelly, who with all his faith and earnestness can see the humorous side of affairs; also handles a difficult role in clever fashion. Evelyn Watson, appearing as the wife and as the twin sister, carries out the illusion of resembling herself admirably.

BOB HOGAN.

HUNTINGTON QUITS MINNEAPOLIS

Mr. Wright Huntington, of the Wright Huntington Players, St. Paul and Minneapolis, writes to THE MIRROR that he is closing his stock company in Minneapolis after a season there of twenty-six weeks. Rivalry between the Twin Cities is believed to be the cause. The Huntington company is financed by St. Paul capital, and many Minneapolis people would not patronize the company when it played in the latter city. The Huntington Players will remain in St. Paul.

FRANCES SHANNON'S TRIUMPH

Miss Frances Shannon, of the Merrimac Square Stock company, Lowell, Mass., appeared as Marguerite in "Faust" for the first time Feb. 15. She had never seen the opera and her conception of the role was her own. It was so well done that Miss Shannon was highly praised by several visitors who are competent critics.

"Officer 666" was used as an opening attraction by the Temple Players at the Auditorium in Malden, Mass., Feb. 8. Two capacity audiences welcomed the company, many of whom have appeared there before. The cast was headed by Gertrude Fowler and Frank Conway, and includes Rogers Barker, Lawrence Brooks, Mae MacCauley, Antoinette Rochte, Katherine Blair, Earl Howell, Earle Ritchie, Earle Craddock, William Porter, and Charles Huston. All productions are staged by Frederick Loomis.

Rene Gandrille French Stock company presented "Le Chemineau" at the Russell, Ottawa, Ont., Feb. 8, to a fair audience.

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PLAYERS AID CINCINNATI POOR

CINCINNATI (*Special*). — The unemployed of the city seem to have come in for a great deal of attention at the hands of the profession during the past week, as several affairs were given for their benefit. On the morning of Feb. 5 the regular bill for that week was seen at Keith's. Tickets were bought up and distributed to the poor of the city, some of which were also admitted for a nominal admission fee. All the players donated their services, and the proceeds were given to charity. On Monday afternoon, Feb. 8, Lenore Ulrich and the ladies of "The Bird of Paradise" company held a sale of Kewpie dolls at the Sinton Hotel; $207 was realized, which was distributed among the needy. Wednesday afternoon, Feb. 10, the entire "Hanky Panky" company gave a free open-air concert for the poor on Fountain Square.

"The Candy Shop," with Rock and Fulton, opened for a week at the Grand Feb. 7. It did not receive the favorable notices of its former engagement here over a year ago, nor is the cast as good in this case. Business was only fair for the week. James E. Sullivan, Ted Burns, Oscar Ragland, Daphne Pollard, and Ida Gould were the best of the supporting company. "The Yellow Ticket," with Florence Reed and Edwin Arden, week of Feb. 15.

"The Bird of Paradise," with Lenore Ulrich in the lead, opened week of Feb. 7 at the Lyric. This is the third appearance of this drama here, and business was very good. William Desmond was again seen in the leading man's role, and David Hartford, Mary Grey, Robert Morris, and John Burton scored in their respective characterizations. "A Pair of Sixes" (return engagement) follows.

"Hanky Panky" played to one of the biggest weeks of the season at the Walnut, and proved to be the best attraction seen there this year. It is much the same as when seen at the higher-priced houses, and the company is quite as good. Bobby North is still seen in his original role, and Davie Jones and Ralph Edwards were equally as funny as their predecessors, Rogers and Harry Cooper. Al. and Fanny Stedman, Louie Archer, and Victor Bonart all scored heavily and made up a cast that is far better than some seen this season in the $2 houses. "Within the Law" follows.

Bessie Clayton was the headliner at Keith's week of Feb. 7. The rest of the bill was composed of Haverman's Animals, Jack Wilson, Ethel Green, Hymack, Joseph Adler, a local violinist; Hearn and Ely, and Three Blondys. Quiroga is the headline attraction for week of Feb. 14, and Gertrude Hoffman for the following week.

Fritz Kreisler was the soloist for the Symphony concerts Feb. 12 and 13. Irvin S. Cobb appeared at Music Hall for two lectures Feb. 14 to big houses. Gaby Deslys in "Her Triumph" and John Emerson in "The Bachelor's Romance" were the pictures seen at the Strand week of Feb. 7, two of the best pictures seen there so far. Afternoon of Feb. 9 William Rock gave a free lecture to women only at the Grand, the subject was "Modern Tango Dancing," and was illustrated by members of the company.

JOHN REDHEAD FROOME, Jr.

KANSAS CITY

KANSAS CITY (*Special*).—Chauncey Olcott in "The Heart of Paddy Whack" appeared at the Shubert Feb. 7-13, playing to big business nightly, although his previous engagements here for many years have been at the Grand, a popular-priced house. Edith Lockett was charming in the leading feminine role, while Charles E. Verner, Fleming Ward, Master Stephen Davis, and Maud Rosford were especially pleasing. "Under Cover" Feb. 14-20.

The Grand had "Help Wanted" week Feb. 7-13, and was well received by the usual good-sized audiences. A capable company presented the piece. Geraldine Blair, who played the part of the young stenographer being especially clever in her role. Leslie King and other members of the cast also pleased. "John Bunny in "Bunny in Bunnyland" Feb. 14-20.

The Orpheum, Ed Montgomery and Moore, late stars of the "Hanky Panky" show, as their headliners week beginning Feb. 7, and they were a big hit. The Princess Radjah was a joint headliner, and her dances scored heavily. Montgomery and McLean were the hit of the bill at the Globe Feb. 7-14, while Little Marie and her Six Bears and the Harris Brothers also won decided favor. "The Gay New Yorkers" held the boards at the Gayety Feb. 7-13, playing to good business. Molly Williams, the Morrissey Sisters, Danny Murphy and Irving Gear were featured in the show, and all pleased greatly. The Century had "The Auto Girls" week Feb. 7, opening to two big Sunday audiences. Harry Ward, James J. Lake, and Madeline Lake found special favor.

Henry E. Dixey in the sketch, "Sidelights," was the topliner of the Orpheum Feb. 7-14, playing to the usual good business. Walter Baker and company headed the bill at the Hippodrome Feb. 7-13, and was well received along with seven other acts.

D. KENDY CAMPBELL.

DETROIT

DETROIT, MICH. (*Special*).—Capacity houses were the rule of week Feb. 8-13, with an extra Friday matinee at the Garrick, where the offering was "Omar, the Tentmaker." Guy Bates Post in the title-role was given a cordial reception and shared honors with Louise Grassiere. "To-day," with Edmund Breese, week Feb. 15. "The Yellow Ticket," with Florence Reed and Edwin Arden, held the stage at the Detroit Opera House Feb. 8-13. Potash and Perlmutter current week.

The programme at the Temple Feb. 8-14 was headed by Kitty Gordon "In Alma's Return." The secondary honors fell to Aileen Stanley. Fannie Brice will be featured week Feb. 15-20. Thurston, who now stands alone among magicians, had a busy week at the Lyceum. "Rebecca of Sunnybrook Farm" Feb. 15-20.

The Orpheum, taken over by the Loew interests, offered an excellent bill of modern vaudeville Feb. 8-14, headed by Adele Ritchie and Ed. F. Reynard.

Burlesque Feb. 7-13 by the Liberty Girls at the Gayety and Girls from the Follies at the Cadillac.

Mary Pickford as Mistress Nell drew crowded houses to the Washington, which is attaining a front rank among the local moving picture theaters. At the Broadway "Cabiria" is showing continuously.

ELTY A. MASONI.

PANAMA CANAL THEATRICALS

PANAMA CANAL (*Special*).—In response to the demand of a theater-hungry American populace, the Government of the Canal Zone is now booking a number of theatrical attractions in place of the lyceum and Chautauqua entertainments with which the Isthmus long has been surfeited. Both dramatic and vaudeville bills will be presented during the coming four months and if the experiment proves successful financially, doubtless it will be continued hereafter.

The season will be inaugurated by Harry Corson Clarke with an engagement of four weeks, beginning Feb. 11. It is understood that Mary Servoss, Gordon Gunnis, Arthur Chatterdon and several performers well known in vaudeville will be seen here within the next few months. The government will stand sponsor only for attractions and artists of undoubted merit. When such are found it is willing to pay well. Correspondence should be addressed to Mr. F. M. M. Richardson, superintendent of Clubhouses, Balboa Heights, Canal Zone.

COLONEL S. TRAHER.

TWO TOWNS IN COLORADO

Colorado Springs was given an opportunity of seeing Lang-Miller Stock at the Burns's Jan. 28-30 in "The Typhoon." "Bought and Paid For," and "Stop Thief." Elena Gerhart, famous singer under the auspices of the Colorado Springs Musical Club, Feb. 2. "Seven Keys to Baldpate," at the Grand, Feb. 1; did capacity business and pleased being one of the best of the season. Cyril Scott made the hit. Spencer Charters, the hermit, and Lee Sterrett, the town marshal, deserve special mention for delightful bits of humor. Marcus Loew Vaudeville Feb. 2, 3, presenting Charles Leonard Fletcher, Nicholas Sisters, Mojias Depaula and Toker Kisabe. "Officer 666" in Elgin Feb. 5, 6.

F. P. WELLS.

The Lang-Miller Stock company of the Broadway Theater, Denver, turned their theater over to the road production of "The Seven Keys to Baldpate" week of Jan. 27, and offered several of their best plays in Cheyenne, Wyoming, Greeley, and Colorado Springs. They played "Bought and Paid For" at Greeley Jan. 27 to capacity business. Shubert-Brady feature pictures and General Film Serial releases continue to fill house nightly.

Bert V. Brockhart, who has been conducting the "La Francia" School for moving picture actors during the past three months in Denver, Colo., skipped out Feb. 2, leaving a wife very ill with tuberculosis, numerous financial obligations, and an indignant school of some seventy students. He posed in Denver as an actor, director, and producer of world fame, claiming credit for having brought out Elsie Janis and other favorites.

JACK M. MOSHER.

Feb. 15 J. W. Todd retired from the management of the Bourke, La Junta, and surrenders his lease. C. W. Wonderly, proprietor and manager of the Wonderly Theater (movies), leased the Bourke for a term of years and takes the management in charge. This change is highly appreciated by the patrons of the house, as Mr. Wonderly has been connected with the amusement features of the city for more than 20 years. Bookings, week Feb. 8, Arlington Block, except Feb. 10, when house is occupied by the "Everywoman" company.

PAUL HENKEL.

THEATER FOR CHILDREN

SAN FRANCISCO (*Special*).—The Spring season of the Theater of the Children opened in the Knights of Columbus Auditorium, Feb. 7. Plays will be given Thursday and Friday of each week. Half of the seating capacity of the Auditorium is set aside "for children only," and the price is 10 cents a head. The plan is supported by leading men and women. The players are drawn from the leading theaters and foremost amateur clubs of the city. The play Feb. 8 was "Shock-Headed Peter." For March 8, "Alice in Wonderland"; in April, "Aladdin and His Wonderful Lamp."

The Bevan Opera company came to the Alcazar Feb. 7. "Bringing Up Father" followed. Rose Stahl in "A Perfect Lady" Feb. 14. "Pom o' My Heart" was given a big welcome at the Cort Jan. 31, with Peggy O'Neil in the leading role. Ten Nights in a Bar Room is being thrown on the screen at the Savoy. The Orpheum had another big bill of vaudeville. The Empress gave "Love in a Sanatarium," with fifteen singers. Pantages's offered the Royal Jin Jitsu Troupe. "Unwritten Chapter," by Sophie Treadwell, of the San Francisco Bulletin staff. She is the daughter of one of the justices of this city.

A. T. BARNETT.

PHILADELPHIA

No Evidence of a K. and E. and S. Combination in the Quaker City—The Little Theater's Plays

PHILADELPHIA, Feb. 16 (*Special*).—If Klaw and Erlanger and the Shuberts have a working agreement in a number of the larger cities including Philadelphia, it most certainly was not evident this week, for the only changes of attractions at the downtown theaters brought two musical shows to town, one at the Lyric, controlled by the Shuberts, and the other at a Nixon house, the Forrest, under the indirect direction of K. and E. Especial significance was given to the show at the Forrest, "Fads and Fancies," with Frank Moulan in a leading part. It was given a tryout down in Atlantic, and will play a two-week engagement here before its Broadway debut.

At the Lyric Al. Jolson in "Dancing Around" arrived in town, and was given a hilarious welcome by his large circle of Philadelphia friends. The attraction brings to town as advance man, one well known in local theatrical circles, C. H. Browne. For several years he was press representative of the Shubert local theaters, and as a consequence made many friends, who are renewing old-time friendships during the stay of the show here.

Last week there were a number of notable offerings at the various theaters, but Mrs. Patrick Campbell in "Pygmalion," did the biggest business at the Broad. This is the first time this play, considered the best Shaw ever wrote, has been given in this city, and Mrs. Campbell acting, as well as her fine support, made her players receive a most cordial welcome.

At the Lyric "Lady Luxury," a new musical comedy, with Florence Webber in the leading role, played a week's engagement. It is a conventional musical show with a conventional chorus, some of whom are rather good-looking, a conventional plot, rather tuneful songs, a fair cast, and nothing at all that could be termed shocking. Miss Webber and Forrest Huff carried of stellar roles successfully and competently, while the unusual chorus ensembles and dancing elicited much applause, not only because they were novel, but because the master hand of Charley Morgan, of Mack and Wig and Pennsylvania fame, could be easily discerned.

Another very much-talked of show is also in town, "Innocent," featuring Pauline Frederick, seen last year as Potiphar's wife in "Joseph and His Brethren." The drama is appearing at the Garrick and besides being a Broadhurst play has excited much comment because of its disregard of laws of the theater. It was seen in New York some time ago, and hasn't changed any since.

Taylor Holmes and Walter Jones are continuing their successful run at the Adelphi in "The Third Party," which has two more weeks at least here. "The Girl from Utah" closed at the Forrest Saturday night.

The Little Theater has reopened again, and not realizing that there has been an abundance of Shavian plays here this season are producing "The Admirable Bashville" and "The Dark Lady of the Sonnets" with fair success. The company is somewhat changed from before its trip to New York, and some say is not as good as when B. Iden Payne directed its destinies. One point is certain, and that is if the Little Theater is catering to the general public as its management insists, then why not produce plays that appeal to the general public?

Keith's bill this week is an unusual one, being the first time here of Carolina White, the opera singer on the vaudeville stage. With her, strangely enough, on another part of the bill, is Trixie Friganza.

J. SOLIS-COHEN, Jr.

CALGARY AND EDMONTON

CALGARY, ALTA. (*Special*).—The Players did fair business at the Grand Feb. 1-6 with a good performance of "The Wolf." Guy Harrington and Bessie MacAllister were good in the leading roles and the other parts were acceptably played by Theodore Johnston, Charles Payton, and Ed and John Roberts. Forbes-Robertson followed in repertoire for four nights.

Pantages's did big business Feb. 1-6 with a first-class bill headed by the Tasmanian Van Diemans, six clever lady acrialists; Charles L. Gill and company gave an excellent performance of the sketch, "The Devil, the Servant and the Man"; other acts of a high order were the Great Lester, ventriloquist; the Barretts, hat jugglers, and Berzinic Brothers, violinists.

The farewell tour of Forbes-Robertson is proving an immense success in Canada. Vancouver, Victoria, Calgary and Edmonton houses were sold out a week before he opened.

"The Chocolate Soldier," playing for the second time within about a year, did almost capacity business throughout Canada. They took over $4,500 in three days in Calgary and expect to repeat shortly.

Harry B. Cleveland, appearing in "Mum's the Word" at Pantages's last week was recently married to Blanche Trostease, his leading woman, in Calgary. They tried to live up to the title of their sketch, but the other people in the bill heard about the affair just before Monday's matinee and when Cleveland and his bride took their curtain call the others showered them with rice from the wings to the great amusement of the audience and embarrassment of the newlyweds.

EDMONTON (*Special*).—The Annette Kellerman pictures were shown at the Empire for thirteen performances Feb. 1-6 to capacity business. Theodore Johnston Players four nights, and Forbes-Robertson, two nights, followed.

Another high-class bill drew big business at Pantages's Feb. 1-6. Two of the acts, Carl McCullough, comedian, and the Morton Jewell Club Jugglers were up to the best big time standard. Ed Hears, R. E. Bradbury and company gave a capital performance of a Western sketch, "Outwitted"; Hennings, Lewis and company, dancers; Renello and sister, bicyclists, and Bibson and Dyso, eccentric comedians, completed the bill.

GEORGE FORBES.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—Maude Adams appeared at the Nixon Feb. 1-6 in three new plays, "Quality Street," "The Legend of Leonora," and "The Ladies' Shakespeare," and crowded houses were the result. Motion pictures of the War in Europe were seen Feb. 8-10. The San Carlo Grand Opera company played a short engagement, Feb. 11, 12, 13. The repertoire included "Aida," "Tales from Hoffman," "Lucia," "Il Trovatore," and "Cavalleria" and "Pagliacci." Sanderson-Brian-Cawthorn, in "The Girl from Utah," followed.

"The Story of the Rosary" interested fair audiences at the Alvyn, Feb. 1-6. Wyndham Standing, Chris Walker, and Edith Latimer were among the principals. "The Blue Bird" hovered around Feb. 8-13, and the S. R. O. sign was much in evidence. This goes to prove that when something really worth while is offered to Pittsburghers there is no lack of patronage. "The Bird of Paradise" Feb. 15-20.

The Lyceum had "Hanky-Panky," with Bobby North, Feb. 1-6, and without doubt this was the worthiest attraction ever seen here at popular prices. Al Stedman, Cyril Pauly, Victor Benart, Fannie Stedman, and Davie Jones were among the principals. "The Trail of the Lonesome Pine" drew good houses here Feb. 8-13. Isabelle Lowe did some good work in the leading role. "The Smart Set" followed.

Kitty Gordon headed a good bill of vaudeville at the Grand, Feb. 1-6, while Sam Chip and Mary Marbie was the headliner, week Feb. 8. Others prominent on the bill were Manuel Quiroga, Kaufman Brothers, and Lola Merrill and Frank Ott. Emma Carus is the headliner week Feb. 15.

The Victoria had the "September Morning Glories" Feb. 1-6, and the "Heart Charmers" followed. Dave Marion's Own Show drew a big aggregation at the Gayety Feb. 1-6; the "Prize Winners," Feb. 8-13, with the "College Girls" following.

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TIPS FROM TENNESSEE

MEMPHIS, TENN. (*Special*). — The present theatrical season in Memphis has furnished many good attractions and drawn fair crowds. The picture shows are active. The Majestic, No. 2, of the latter class, is now nearing completion next door to the Gayoso Hotel. The Orpheum and Lyceum theaters have been having many attractions. The Lyric has been playing some stock companies with success, but has been dark much of the time. The Goodwyn Institute course of lecturers and impersonators goes on like Tennyson's brook. Edwin Markham was a notable there. Eugene Brieux in his lecture on the "Drama" has been filling Tennessee dates in the larger cities. Raymond Hitchcock in "The Beauty Shop," at the Lyceum, Memphis, grand opera, at the same place, "To-day," by George McQuarrie, Helen McKellar, and Margaret Anglin, with "Lady Windemere's Fan," have been well received. Nat Goodwin in "Never Say Die" was at the Lyceum Feb. 13, matinee and evening.

The Lyric, managed by B. M. Stalnback, had great success with Miss Emma Bunting in several plays. Later in stock company, Miss Billy Long in "Alaska" played to good houses. A few days ago this company went North. The Memphis Dramatic and Music Club gave an entertainment to the Lyric players when the season was at its best. Another local Winter event was a series of talks at the Nineteenth Century Club by Arthur Lane, local manager of the Orpheum. Dramatic work. Bernard L. Cohn, formerly dramatic writer on the *Newsscimitar*, recently became managing editor of that paper. The Majestic, No. 1, the Princess, and others on Main Street are quite active in M. P.'s, and one or two small houses have been started in the suburbs, the newest being on Belvedere. "Pep o' My Heart" is on the boards at the Dixie, Paris, week of Feb. 8. The old Young's Opera House, at Brownsville, won't be a paradox any more. It is now called the Lyceum. Henry Bonfield recently taking over the management. W. R. Holbrook and Ike Felsenthal ran it for years.

Tony Sudekum, president of the Crescent Amusement Company, on Fifth Avenue, Nashville, announces the erection in the near future of a handsome picture theater in Clarksville, Tenn., to take the place of the Lillian, that burned several weeks ago.

C. C. GRISSAM.

BALTIMORE

San Carlos Co. in Grand Opera—Social Recognition of Cyril Maude and Marie Tempest

BALTIMORE, Feb. 16 (*Special*).—Rarely is one afforded an opportunity to witness such a delightfully finished and exquisitely tempered performance as that which the charming Marie Tempest revealed at the Academy in "The Marriage of Kitty" and "Mary Goes First." Thanks to an unusually capable company, the engagement proved one of the genuine treats of the season. The audiences were not as large as the caliber of the acting warranted, but they were extremely fashionable and wonderfully enthusiastic. "The Story of the Rosary," which occupied Ford's, was excellent entertainment of its kind; in fact, we have difficulty in recalling any similar piece which gave greater satisfaction. Business was surprisingly good all week, the audiences evidently found the piece much to their liking. Trixie Friganza works hard to put her songs over, but she completely captivated the huge audiences at the Maryland last week. Cecil Lean and charming Cleo Mayfield, as usual, scored their perennial success. The present week brings that charming artist, Joan Sawyer, who until now has only been known to Baltimoreans through her name and New York success. On the same bill bidding for stellar is delightful Ina Claire.

Baltimore has witnessed many worthy productions this season, but none have aroused the same degree of interest and curiosity which attended the first appearance of Cyril Maude, the distinguished English actor, who opened an engagement at Ford's on Monday in "Grumpy." We are fortunate in having an opportunity to see this remarkable characterization. "Grumpy" registers the high-water mark of the season. The audience on the opening night was one of the most fashionable seen at any playhouse this season. Annette Kellermann in "The Model Maid" week Feb. 22.

Thanks to the unceasing efforts of Tunis Dean, the manager of the Academy, Baltimore is enjoying an unexpected opera season this week. The Chicago company, which furnishes us annually with an extended season, was compelled to omit their engagements here as elsewhere and Mr. Dean has secured the famous San Carlo organization, which Henry Russell introduced to us several seasons ago. The engagement is limited to one week. The opening opera is Verdi's "Aida," and the repertoire for the remainder of the week in order named will be "Lucia," "Cavalleria Rusticana," and "Pagliacci," "La Traviata," "The Masked Ball," "Il Trovatore," with "Faust" at the Wednesday matinee, and "Tales of Hoffman" at the Saturday matinee. The most interesting opera of the week is "The Masked Ball," heard here for the first time, Lew Fields in "The High Cost of Loving" week Feb. 22.

The presentation of Brieux's much-discussed work, "Damaged Goods," for the first time here at popular prices, drew an enormous audience to the Colonial on Monday. "September Morn," which concluded an engagement last week, proved the best musical play this theater has housed this season.

The bills at the Hippodrome have shown a surprising degree of improvement during the past two weeks.

We must add a word of the highest praise for the change of policy of the New Theater, which is showing feature films. The splendid orchestra installed is well worth the double price of admission. It is the nearest approach to a symphony orchestra Baltimore has ever had, and its playing is marked by a certain degree of finesse which places it in a class entirely its own.

Trixie Friganza, Cecil Lean, and Cleo Mayfield were entertained at dinner by Tunis Dean at his home, The Little House Around the Corner, on Wednesday evening.

Mr. Cyril Maude will be extensively entertained during his stay in Baltimore, several dinners and luncheons being given for him both at the Baltimore Country Club and the exclusive Maryland Club.

Miss Marie Tempest was another member of the English profession, who vied with Mr. Maude in the attentions lavished upon her by local society. She was the guest of honor at the largest reception and tea given this season for any member of the profession. This was tendered by the Paint and Powder Club, and the guests included the members of Miss Tempest's company and a large contingent of society.

Madame Nazimova will be at the Maryland week March 1. The Boston Symphony Orchestra is giving the fourth of its series of concerts at the Lyric March 17.

I. B. KAHN.

WHAT TAKES IN MARION, O.

MARION, O. (*Special*).—Rowland and Clifford's "September Morn" played to packed houses, matinee and night, Feb. 8, and scored a hit with theatergoers. Perhaps the fact that this was the first time in more than three years that Marion people have had the opportunity to see a musical comedy in a local theater helped to heighten the appreciation. The city has been without a first class house since 1911, until recently, when the Alhambra was opened by Gus Sun. McIntyre and Heath, Feb. 15; "Under Cover," Feb. 17.

Miss Hazel Shannon, who plays the part of Argentina in "September Morn," entertained the members of the company at a party at her home in Wapakoneta, Ohio, after the performance, Feb. 5. Edward P. Sharpless, known to stardom as Edward P. Reynard, ventriloquist, opened an eighteen weeks' engagement on the Western vaudeville circuit at the Orpheum Theater, Detroit, Feb. 8. Mr. Sharpless has been at his home in Marion, Ohio, for the last year looking after the construction and opening of the Marion Photoplay Theater, in which he is interested. The presentation of "Mignon" at the Marion Photoplay Theater Feb. 5, was rendered especially pleasing to capacity crowds by the orchestra.

LLOYD C. MERRIMAN.

TALENT AND PATRONS FOX TROT

MANCHESTER, N. H. (*Special*).—New Park, Feb. 10, Ballahs' "Dancing Princess" drew good houses, Feb. 8-10. "Seven Keys to Baldpate" 13 played to a good audience. Manager Harold Coutts of the New Park conducted a fox trot contest Wednesday, Feb. 10 in which members of the musical comedy contested with the dancers from the audience. The affair was a decided success. Star, Feb. 12, Edith Taliaferro, in "Young Romance," pleased the moving picture patrons at this theater. Auditorium, Feb. 12, "The Yellow Ticket," to a fair house.

J. J. MAHONEY.

PROSPERITY PLAYS IN MADISON

MADISON, WIS. (*Special*).—Whatever business conditions are in the rest of the country, they are excellent in Madison when the theatrical business is considered. "The Bird of Paradise" was the attraction at the Fuller Jan. 22, 23, and drew three packed houses. At the matinee on Jan. 23, the management was forced to turn away crowds after placing chairs wherever possible. Two rows of camp chairs were placed on one side of the orchestra pit to accommodate part of the overflow. Both evening performances also were greeted by packed houses, so that the stay was very profitable. The week previous, Jan. 17, Nat Goodwin played to the second largest audience that he had played to this season. One other performance exceeded the one at Madison by $10. The crowds here will always turn out to anything good. Earlier in the season Harry Lauder received two enormous houses and "Joseph and His Brethren" had three big houses. There is good business in Madison if you take advantage of it.

"The Snob," presented by the members of the junior class of the University of Wisconsin Feb. 4, drew a large house at the Fuller. "The Misleading Lady," greeted by a full house, Feb. 6. German war pictures and picture enthusiastically welcomed by the German sympathizers Feb. 6, 7, 8. Norman Hackett in "Hot Biscuits," at the Orpheum, Feb. 8-10.

WILLIAM STERICKER.

HOME TALENT AT FT. DODGE

FORT DODGE, IOWA (*Special*).—Week Jan. 24-26 vaudeville at the Princess was abandoned and gave way to Jack London's "Sea Wolf" in pictures; also "Tillie's Punctured Romance," with Marie Dressler as Tillie. "Help Wanted" Jan. 27.

Frank and Neil Schaffner, two professional actors whose home is in Fort Dodge, put on "Western Law" at the Armory Jan. 28 for the benefit of the local Woman's Relief Corps. They were assisted by local talent.

Miss Flora Moore, who plays the part of Mother Goose in "The Enchanted Forest," at the Princess, was badly injured Jan. 29 when the guy wire upon which she was seated in the tableau of "The Witch on the Broomstick" broke and threw her to the floor. She was hurried to the hospital, where it was announced it would be two weeks before she would be able to resume her place. "A Pair of Sixes" Feb. 1. Packed the house. The company was excellent and gave entire satisfaction. Feb. 26, "Peggy O'Neil," in "Pep o' My Heart." Manager Fiedler of the Princess Theater has some excellent vaudeville attractions booked for the rest of the season. The headliner, Feb. 4-10, Nine Minstrel Maids, was the best of its kind ever offered. Sid Lewis deserves especial mention.

LILLIAN M. RANKIN.

RECORD SCORED IN SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—At the Van Curler, Jean Bedini's "Mischief Makers" Jan. 21-23, with a beauty chorus, scored a decided hit and enjoyed biz business. "Twin Beds" Jan. 25 has the record house of the season. Fiske O'Hara in "Jack's Romance" Jan. 26 scored to good business. "The Passing Review" Jan. 28-30. "Lady Luxury" Feb. 1. "Robin Hood" Feb. 2. The Jest and Song Club will produce its fifteenth annual show at the Van Curler Feb. 15, 16. The club will donate the entire proceeds to local charity. At Proctor's "It's No Laughing Matter" Jan. 25-27, with Mackiyn Arbuckle, headlined a good show consisting of John R. Hymerie & Co., Jimtown Junction, Joe Hollid, Labelle and Harry, Althoff, Joe Kramer and company, and Lawrence and Harrington; "The Morals of Marcus" Jan. 28-30, with Marie Dore as the feature of a bill including Harry Sterling, Klein Brothers, Mary King's Scots, James Walton, Morris James and company, and Roser's Aerial Wonders; Manager Charles Goulding is featuring the Paramount pictures above everything else, and as a result Proctor's is doing a phenomenal business.

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CHICAGO

"Diplomacy" Draws and Gets Write-Up, and "Sari" Is Second—Others, Pat

CHICAGO, Feb. 10 (*Special*).—"Diplomacy," at the Blackstone, is about the same as it recently was at the Empire in New York. But if a stranger came to town he would think that the Sardou play was here on its premiere. When the critics tire of writing of the fine-cut cast they go back and tell of the casts of other days. We are reminded that twenty-four years ago at the Columbia Theater there appeared in the cast Miss Maude Adams as Dora; her mother, Miss Annie Adams, as the marquise, Orrin Johnson as Count Orloff, Frank Mordaunt as Baron Stein, Frederic De Belleville as Henry Beauclerc, William Morris as Julian Beauclerc, J. C. Buckstone as Aigle (then Archie) Fairfax, Emmet Corrigan as Markham, Thomas Eberle as Antoine, Edgar Mackay as Sheppard, Jeffrey Lewis as the Countess Zicka, Kate Massi as Mion, and Adele Measor as Lady Henry Fairfax.

After "Diplomacy," the next most-talked about play in town is "Sari." A story of some sort has been written about everybody in the company, and most of the stories, if not all, have been put across. The production is at the Illinois where it will close Feb. 28. "Diplomacy" will finish March 4.

The scream of the season is "Rolling Stones" at the La Salle. "The Philanderer" began a two weeks' engagement at the Little Theater Tuesday night. "The Dummy," in its seventh week at Powers's, is nearing its end.

"The New Henrietta" seems to have an indefinite lease of the Cort. "On Trial" is eight weeks old at the Grand. "The Passing Show of 1914" is in its fifth week at the Garrick. Bitings in "The Crinoline Girl" is at the Olympic for a short stay. "Alice in Wonderland" is at the Fine Arts. "Our Children" at the Princess. At the National, "Bringing Up Father"; at the Imperial, "The Round Up"; at the Victoria, "The Lure"; at the Crown, "Bought and Paid For."

The Academy of Music on Halsted Street has been burned "again." When I was a cub reporter on the *Times* the old house was "fired" one night, and every member of the staff was pulled off his assignment, and sent over to write up the "destruction of the theatrical landmark of the city." John Finnerty, then budding, was "specially" assigned to write the "intro." The "burn" was extinguished before the staff reached the scene. The old house is now gone, at last. It had as many fires as a cat has lives. It was built in 1870, and was the only theater not destroyed in the great fire of 1871.

BEVERLY BRUX.

BOSTON

Three Productions by the Modern Drama Players—Lawsuit by "The Hawk" Adapter

BOSTON, Feb. 10 (*Special*).—Only one change at the playhouses last night gave the reviewers a real. Richard Bennett came to the Cort in Edgar Selwyn's farce of "Nearly Married," and is likely to remain for some time to come, for Boston theatergoers like farce, as witness the success of "A Pair of Sixes," at the Wilbur. "Too Many Cooks" is delighting the patrons of the Plymouth, and Lew Fields is funnier than ever in "The High Cost of Loving" at the Shubert. Then the management of the company at the Opera House, was obliged to revive "The Merry Wives of Windsor" after its recent successful week, so that, all in all, our playgoers evidently like to laugh. They like plays of a serious type sometimes, as witness the wonderful run of the Harvard prize play at the Castle Square. One hundred thousand people have already seen "Common Clay," and the demand for seats is such that a man who arrived five minutes of eight a few nights ago, complained because the only seat left was in E. Mr. Craig now announces seats on sale four weeks in advance.

Three plays formed the bill of the Modern Drama Players at the Toy last week, and of these the one that was expected to make the deepest impression, "Chitra," a poetic drama by the Hindu poet Tagore proved little suited to the taste of the audiences of the new Toy. "The Bear," a farcical one-act play after the style of "Katherine and Petruchio," was cleverly acted, and gave an idea of the kind of piece that Tchekoff writes and that appeals to Russian playgoers. "Lonesome-Like," a short play for four characters, by Harold Brighouse, a young dramatist, discovered and fostered by Miss Horniman, of the Manchester Theater, proved a gem of the first water, and it is to be hoped that it will be acted here again. On Thursday evening Gertrude Kingston, the English actress-manager, begins a season at the Toy of new Bernard Shaw plays, her plan being to give these plays their first performance in this country. The opening night the plays will be "Great Catherine" and "Overruled," in both of which Miss Kingston will appear. Mr. Shaw describes "Great Catherine" as a thumbnail sketch of Russian court life in the eighteenth century. "Overruled," a one-act play, was brought out by Charles Frohman at the Duke of York's Theater in London some two years ago.

Mr. Clayton D. Gilbert, of the Dramatic Department of the New England Conservatory of Music, seems to be having good success with his pupils. One of them is appearing at a local vaudeville house, singing Breton folksongs; another is reading plays to audiences in New York and New Jersey, and a third, Francesca Rotoli, who has already made some reputation for herself in Boston theatricals, has become a member of a stock company in Lynn.

James R. Keene, formerly of the Colonial and well known to thousands of our theatergoers, is now in charge of the downtown box-office of the English repertory company at the Opera House. He has seen long service in theatricals here, as he was connected with one firm for nearly a quarter of a century.

Billie Burke returned to the Hollis in "Jerry" last Thursday night. Saturday was the first matinee at which she has appeared during this engagement, and the house was sold out.

The action of the adapter of "The Hawk," the play by Francis de Croisset, in which William Faversham is acting this season, in bringing suit against the management, claiming that the play was not making money, was a surprise, and the outcome of the case is eagerly awaited.

Dr. Percival Chubb, of St. Louis, and Max Montesole, of the company at the Opera House, spoke before the Drama League last week. This week the League is to hear Dr. Richard Burton, president of the Drama League of America.

The Bijou still retains its policy of giving good music to its patrons. This week's programme contains several singers of note.

J. B. CLAPP.

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BROOKLYN

BROOKLYN, N. Y. (*Special*).—The New Montauk has again opened its doors to regular attractions. After a long absence, Maude Adams revisits Brooklyn, presenting two of J. M. Barrie's delightful creations, "The Legend of Leonora" and "The Ladies' Shakespeare," Feb. 8-13. It was a gala event for the New Montauk and brought out the elite of Brooklyn theatergoers.

Not in many seasons have patrons of the Majestic enjoyed such delightful operatic entertainment as was offered last week by Andreas Dippel's musical organization in their presentation of "The Lilac Domino." Eleanor Painter, Winfred Douthitt, Jeanne Maubourg, and Rene Dating scored emphatic hits. "Better than 'The Merry Widow'" is the verdict of Brooklyn theatergoers.

The first Brooklyn appearance of "The Little Cafe" was made at Teller's Broadway, J. E. Young kept the comedy humming through the entire performance. Much interest was manifested in the appearance of Marjorie Gaston, who is a native of Brooklyn. She appeared as Yvonnie.

J. LEROY DAVIS.

PUB. MAN'S BAIT SWALLOWED

WILMINGTON, DEL. (*Special*).—Josie Heather, assisted by Henry Marshall, was the hit of the bill at William A. Dockstader's Garrick week Feb. 8. The winsome little English comedian and her partner, who is the author of many songs, were repeatedly encored. Mr. Dockstader's bill for week Feb. 15: J. Leaky's Beauties, Hart McHughe's Lawn Party, Elbarto, Mr. and Mrs. Mark Murphy, Jennings and Dornan, and Montague's Cockatoos.

The automobile show which was held in the Hotel du Pont week Feb. 8 was quite a damper to the box receipts of the local theaters. Stanley Rushton, press agent for the Playhouse at Wilmington, Del., worked a great free piece of advertising over on the local papers, when he arranged with one of the exhibitors of the Wilmington auto show to "sell" Miss Edna Hibbard, a former leading lady with the Playhouse Players, one of his cars. The exhibitor saw the advantage of the stunt and a picture of Miss Hibbard in the car was taken. All the papers fell for it. Messrs. Ginns and Topkis, owners of the Majestic Theater at Wilmington, Del., are on their vacation in Tampa, Fla. The business is looked after at present by William Topkis.

SAMUEL M. BACHLIN.

FALL RIVER ATTRACTIONS

FALL RIVER, MASS. (*Special*).—Savoy: Feb. 4-10: The Boy Scout Trio, Morrissey Brothers, Nolan and Nolan, Tom Gillen, Louise Arnold, Bettie Claire, Blanche Kinias, and Boyer's Petticoat Minstrels, a good strong act; "The Straight Road," with Gladys Hanson, Little Miss U. S. A., with Vera Burt, Jack Hallen, Bob Milliken and a good company. Three Kawano Brothers, Helen Dickson and the Rambler Sisters, Mabie Johnson, "Two Friends May It win in the photoplay, "Mrs. Black Is Black," and Tyrone Power in "Aristocracy" to S. R. O.

Academy: Feb. 4-10: Dixie Taylor and Jasper, Dora Deane and her Fantoma, Irene Miller, Savoy and Brennan, Marathon Comedy Four, Cadets De Gascoigne, Leona Stephens, Jim Montrose and Blossom Sardell, Murray and Murtaugh, Shannon Seeley and company in "Action," Keystone comedy, and Pathe Freres, "Life of Our Savior," to S. R. O.

Your correspondent is indebted to Mr. Gerald F. Bacon, of Bacon and Jordan, for a complete catalogue of their plays. The Palace and Plaza are doing an excellent business with feature pictures. After an absence of several seasons Mr. and Mrs. Perkins Fisher came to the Bijou Feb. 1 in "The Half-Way House." Other acts: Roy Williams and Mabel Culver, Jessie Blair Sterling, Cameron and Todd, and Foster and Max. Despite bad business conditions, the Savoy and Academy are doing a land office business all the time.

W. P. GEE.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Holyoke, Mass., 17. Worcester 18, New Haven, Conn., 19, 20, Boston, 22-27.

ALICE in Wonderland (Players Producing Co.): Chgo. 10—indef.

ANGLIN, Margaret (James Shoaf Brennan): Chattanooga, Tenn., 17, Macon, Ga., 18, Savannah 19, Jacksonville, Fla., 20, Charleston, S. C., 22, Augusta, Ga., 23, Columbia, S. C., 24, Charlotte, N. C., 25, Greensboro 26, Lynchburg, Va., 27, Roanoke March 1, Richmond 2, 3.

ARLISS, George (The Liebler): Meridian, Miss., 17, Memphis, Tenn., 18-20.

BARKER, Granville: N.Y.C. Jan. 27—indef.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25—indef.

BEN-HUR (Klaw and Erlanger): Boston Jan. 18—indef.

BENNETT, Richard (Selwyn and Co.): Boston 15-27.

BIRD of Paradise (Oliver Morosco): Pittsburgh 15-20, Toronto 22-27.

BLUE Bird (Messrs. Shubert): Cleveland 15-20.

BOUGHT and Paid For (Wm. A. Brady): Chgo. 8-March 6.

BURKE, Billie (Chas. Frohman): Boston 1-20, Norfolk, Va., 22, 23, Roanoke 24, Lynchburg 25, Richmond 26, 27.

CALL of the Cumberland (Gaskill and MacVitty): Nebraska City, Neb., 17, Wahoo 18, Neligh 19, O'Neill 20, Valentine 22, Chadron 23, Deadwood, S. D., 24, Lead 25, Belle Fourche 26, Rapid City 27.

CAMPBELL, Mrs. (The Liebler): Phila., 8-20.

CLARKE, Harry Corson, and Margaret Dale Owen: Balboa Heights, Canal Zone, 1-March 1.

CLEVER Ones (Play Actors, Inc.): N.Y.C. Jan. 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DADDY Long-Legs (Henry Miller): Santa Barbara, Cal., 17, San Jose 18, Stockton 19, Sacramento 20.

DAMAGED Goods (Richard Bennett): Balto. 15-20.

DITRICHSTEIN, Leo (David Belasco): Boston 8-March 6.

DIPLOMACY (Chas. Frohman): Chgo. 8-March 6.

DRESSLER, Marie (Messrs. Shubert): N.Y.C. Dec. 28—indef.

DREW, John (Chas. Frohman): Lexington, Ky., 17, Louisville 18-20, St. Louis 21-27.

DUMMY, The (Play Producing Co.): Chgo. Jan. 3—indef.

EVERYWOMAN (Henry W. Savage): El Paso, Tex., 15-17, Douglas, Ariz., 18, Bisbee 19, Tucson 20, Redlands, Cal., 22, San Bernardino 23, San Diego 24-27.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leonard L. Gallagher): Boston 1-27.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.

FORBES-ROBERTSON (Percy Burton): Saskatoon, Sask., Can., 15-17, Regina 18-20, Winnipeg, Man., 22-March 6.

GIRL and the Tramp (Fred Eyers): St. George, U., 15-17, Cedar City 18-20.

GOODWIN, Nat (Messrs. Shubert): Hot Springs, Ark., 17, Little Rock 18, Ft. Smith 19.

HELP Wanted (Lait and Raftery): Columbia, Mo., 17, Jefferson City 18, Fulton 19, Louisiana 20, Alton, Ill., 21, Centralia 22, Olney 23, Vincennes, Ind., 24, Washington 25, Bloomington 26, Terre Haute 27, Ft. Wayne, 28, Indianapolis March 1-3.

HIGH Cost of Loving (Al. H. Woods): Boston 8-20.

HOUSE of Bondage (Rowland and Clifford): Chgo. 21-March 20.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INNOCENT (Al. H. Woods): Phila. 8-20.

IN Old Kentucky: Louisville 15-20.

INSIDE the Lines (J. Fred Zimmerman, Jr.): N.Y.C. 12—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KICK In (Al. H. Woods): N.Y.C. Oct. 10—indef.

KITTY MacKay (Wm. Elliott): Hartford, Conn., 15-17.

KITTY MacKay (Wm. Elliott): Omaha 18-20.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LION and the Mouse (George H. Webb): Grandield, Kan., 17, Wilson 18, Canton 19, Enkridge 19, Ottawa 22, Kincaid 23, Buffalo 24, Madison 25, Severy 26, Eureka 27.

LURE, THE: Chgo. 1-27.

MANN, Louis: Chgo. Jan. 24—indef.

MANTELL, Robert (Wm. A. Brady): N.Y.C. 2-27.

MATERNITY (Richard Bennett): N.Y.C. Jan. 5—indef.

MAUDE, Cyril (The Liebler): Balto. 15-20.

MILESTONES (Klaw and Erlanger): Toronto 15-20.

MIRACLE Man (Cohan and Harris): Boston 8—indef.

MISLEADING Lady (Wm. Harris): N.Y.C. 15-20.

MURDOCK, Ann (Chas. Frohman): Buffalo 15-20.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.

O'HARA, Fiske (Augustus Pitou): Bklyn 15-20.

OLCOTT, Chauncey (Henry Miller): Des Moines, Ia., 17, Rock City 18, 19, Mankato, Minn., 20.

OLD Homestead (Frank Thomas): Port Jervis, N. Y., 17, Corning 18, Geneva 19, Auburn 20, Buffalo 22-27.

OMAR the Tentmaker (Tully and Buckland): Columbus 15-20, Cleveland 22-27.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 26—indef.

PAIR of Sixes (H. H. Frazee): Cinti. 14-20.

PAIR of Sixes (Western: H. H. Frazee): Nashville, Tenn., 17, 18, Jackson 20, Memphis 21, Little Rock, Ark., 22, Texarkana, Tex., 23, Ft. Worth 24, Dallas 25, 26, Waco 27, San Antonio 28-March 1.

PAIR of Sixes (Eastern: H. H. Frazee): Pittsburg, Kan., 17, Bellows Falls, Vt., 18, Concord, N. H., 20, Laconia 21, Nashua 22, Portsmouth 24, Dover 25, Portland, Me., 26, 27.

PAIR of Sixes (Central: H. H. Frazee): Lincoln, Neb., 16, 17, Beatrice 18, Manhattan, Kan., 19, Lawrence 20, St. Joseph, Mo., 21, 22, Topeka, Kan., 23, Salina 24, Wichita 25, Independence 26, Parsons 27, Tulsa, Okla., 28.

PEG o' My Heart (Co. A: Oliver Morosco): Bklyn 15-20, Phila. 22—indef.

PEG o' My Heart Co. B: Oliver Morosco): Santa Barbara, Cal., 17, Ventura 18, San Diego 19, 20, Los Angeles 21-27.

PEG o' My Heart (Co. C: Oliver Morosco): Evansville, Ind., 17, Vincennes 18, Terre Haute 19, 20.

PEG o' My Heart (Co. D: Oliver Morosco): Albia, Ia., 17, Washington 18, Muscatine 19, Davenport 20, Moline, Ill., 21, Iowa City, Ia., 22, Grinnell 23, Newton 24, Perry 25, Ft. Dodge 26, Mason City 27.

PEG o' My Heart (Co. E: Oliver Morosco): New Castle, Ind., 17, Richmond 18, Connersville 19, Greensburg 20, West Baden 21, Bedford 22, Washington 23, Bloomington 24, Franklin 25, Columbus 26, Shelbyville 27.

PEG o' My Heart (Co. F: Oliver Morosco): Gotland, Tex., 17, Cisco 18, Yoakum 19, Wharton 20, Brenham 22, Bryan 23, Franklin 24, Hearne 25, Corsicana 26, Teague 27.

PEG o' My Heart (Co. G: Oliver Morosco): Centralia, Ill., 18, Olney 19, Effingham 20, Robinson 22, Paris 23, Mattoon 24, Pana 25, Taylorville 26, Lincoln 27.

POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.

POOR Little Rich Girl (Klaw and Erlanger): New Orleans 14-20.

POTASH and Perlmutter (Al. H. Woods): Detroit 15-20.

POTASH and Perlmutter (Al. H. Woods): Minneapolis 14-20.

POTASH and Perlmutter (Al. H. Woods): Milwaukee 14-20.

PRODIGAL Son (Oscar Graham): Round Rock, Tex., 17, Burnett 18, Marble Falls 19, Llano 20, Lampasas 22.

RAYMOND, Great: Buenos Ayres, Argentina, 15-27.

REBECCA of Sunnybrook Farm: Detroit 15-20.

RENTED (Wm. A. Brady): N.Y.C. 8—indef.

ROBSON, May (Academic Producing Co.): Little Falls, Minn., 17, St. Cloud 18, Duluth 19, 20, Superior, Wis., 22, Ashland 23, Appleton 24, Oshkosh 25, Fond-du-Lac 26, Eau Claire 27, St. Paul 28-March 6.

ROLLING Stones (Selwyn and Co.): Chgo. Jan. 31—indef.

ROUND-Up: Chgo. 8-March 6.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. 15-20.

SEVEN Keys to Baldpate (Western): Cohan and Harris): Los Angeles 15-20.

SHEPHERD of the Hills (Gaskill and MacVitty): Greensboro, N. C., 17, Danville, Va., 18, Bedford City 19, Lynchburg 20, Lexington 22, Roanoke 23, Princeton, W. Va., 24, Bluefield 25, Pulaski, Va., 26, Wytheville 27.

SHEPHERD of the Hills (Gaskill and MacVitty): St. Louis 14-20, Kansas City 21-27, St. Joseph 28-March 6.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 31—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SIR Hoskins: Wash. 15-20.

SKINNER, Otis (Chas. Frohman): N.Y.C. Dec. 29-Feb. 27.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

STAHL, Rose (Henry B. Harris, Est.): Frisco 15-20.

STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.

STORY of the Rosary (Comstock and Gest): Jersey City, N. J., 15-20.

SUNNY South (J. C. Rockwell): Lakeview, Mich., 17, Stanton 18, Greenville 19, Belding 20, Carson City 22, Ithaca 23, Laingsburg 24, Ovid 25, St. Johns 26, Fowler 27, Portland March 1, Grand Ledge 2.

TEMPEST, Marie (Messrs. Shubert): Rochester, N. Y., 15-20.

TERRY, Phyllis Neilson (Joseph Brooks): N.Y.C. March 1—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Oberlin, Kan., 17, Norton 18, McCook, Neb., 20, Holdredge 22, Minden 23, Shelton 24, Osceola 25, David City 26, Albion 27.

THIRD Party (F. Ray Comstock): Phila. Jan. 25—indef.

TO-DAY (Co. A: Harry von Tilzer): Detroit 15-20.

TO-DAY (Co. B: Harry von Tilzer): Los Angeles 14-20.

TO-DAY (Co. C: Harry von Tilzer): Oshkosh, Wis., 17, Fond du Lac 18, Madison 19, Rockford, Ill., 20.

TO-DAY (Co. D: Harry von Tilzer): Daytona, Fla., 17, De Land 18, Sanford 19, St. Petersburg 20.

TOO Many Cooks (Wm. A. Brady): Boston Jan. 25—indef.

TRAP, The (Arthur Hammerstein): N.Y.C. 22—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Paterson, N. J., 15-17, Hackensack 18, Dover 19, Allentown, Pa., 20.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Kansas City 14-20.

WARFIELD, David (David Belasco): St. Paul 15-17, Winona 18, La Crosse, Wis., 19, Madison 20, Milwaukee 22-24, Rockford, Ill., 25, South Bend, Ind., 26, Grand Rapids, Mich., 28, Dayton, O., March 1, Columbus 2, 3.

WASHINGTON Square Players: N.Y.C. 19—indef.

WHITE Feather (Wm. A. Brady): N.Y.C. 8—indef.

WINNING of Barbara Worth: Longmont, Colo., 17, Boulder 18, Colorado Springs 19, 20, Rocky Ford 22, La Junta 23, Trinidad 24, Dawson, N. Mex., 25, Las Vegas 26, Santa Fe 27.

WINNING of Barbara Worth: Webster, S. D., 17, Madison 18, Dell Rapids 19, Huron 22, Watertown 23, Redfield 24, Aberdeen 25.

WITHIN the Law (Selwyn and Co.): Cinti. 15-20.

WITHIN the Law (Selwyn and Co.): Galveston, Tex., 17, Houston 18, 19, Beaumont 20.

YELLOW TICKET (Al. H. Woods): Cinti. 15-20.

YELLOW TICKET (Al. H. Woods): Portland 14-20, Seattle 21-27, Everett 28, Bellingham, March 1, Vancouver, B. C., 2-4.

TRAVELING STOCK

BROWN, Louise (Edward Doyle): South Manchester, Conn., 22-27, Westerly, R. I., March 1-6.

CHASE-Lister: Wilmar, Minn., 15-20.

DEMING, Laurence: Brookings, S. D., 15-20.

HUGGO Players: Ellendale, N. D., 15-17.

KLARK, Gladys: Waterbury, Conn., 14-20.

LEONARD Players: Fayetteville, Mo., 15-20.

LEWIS: Mobile, Ala., 8-27.

NATIONAL: North Judson, Ind., 15-17, Kewanna 18-20.

SINCLAIR, Laura: Durand, Mich., 15-20.

SUTHERLAND: Parkwaukee, Wis., 15-17.

OPERA AND MUSIC

BRINGING Up Father (Co. 1: Chas. H. Yale): Chgo. Jan. 24-Feb. 20, Grand Rapids 21-27, Detroit 28-March 6.

BRINGING Up Father (Co. 2: Chas. Foreman): Frisco 7-20, Oakland 21-23, Sacramento 24, Chico 25, Medford, Ore., 26, Eugene 27, Portland 28-March 6.

BRINGING Up Father (Co. 3: Archie McKenzie): Elwood, Ind., 17, Muncie 18, New Castle 19, Richmond 20, Middletown, O., 21, Xenia 22, Urbana 23, Delaware 24, Van Wert 25, St. Marys 26, Piqua 27, Ft. Wayne, Ind., 28.

CAHILL, Marie, and Richard Carle (E. V. Arthur): N.Y.C. Jan. 25—indef.

DANCING Around (Messrs. Shubert): Phila. 15-27.

ELTINGE, Julian (Al. H. Woods): Chgo. 15—indef.

FADS and Fancies (Klaw and Erlanger): Phila. 15-27.

GILBERT and Sullivan Opera Co.: Urbana, Ill., 17, Grand Rapids, Mich., 18-20, Indianapolis, Ind., March 2.

GIRL from Utah (Chas. Frohman): Pittsburgh 15-20, Wash. 22-27.

HANKY Panky (Lew Fields): Detroit 14-20, Chgo. 21-March 20.

HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 25—indef.

HIGH Jinks (Arthur Hammerstein): Seattle 14-20, Portland 21-27, Salem March 1, Eugene 2, Medford 3.

HIGH Jinks (Arthur Hammerstein): Dubuque, Ia., 17, Rockford, Ill., 18, Madison 19, Milwaukee 20, Chgo. 21-March 6.

HITCHCOCK, Raymond (Cohan and Harris): Richmond, Va., 17, 18, Norfolk 19, 20.

KELLERMANN, Annette: Wash. 15-20, Balto. 22-27.

LADY Luxury (Fred G. Wattenberg): Wash. 15-20.

LILAC Domino (Andreas Dippel): Prov., R. I., 15-20.

LITTLE Cafe (Klaw and Erlanger): Kingston, N. Y., 17, Hudson 18, Albany 19, 20.

McINTYRE and Heath (John Cort): Piqua, O., 17, Indianapolis, Ind., 18-27, Lafayette 28, Logansport, 29, Ft. Wayne 30, Wabash 31, Goshen 32, Elkhart 37, South Bend 33.

MAID in America (Messrs. Shubert): N.Y.C. 15—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.

MUTT and Jeff in Mexico (Co. 1: Joe Petterson): Cleveland 15-20, Pittsburgh 22-27.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Lethbridge, Alta., Can., 19, 20, Calgary 22-24, Edmonton 25-27.

MUTT and Jeff in Mexico (Co. 3: Orin Williams): Atlantic, Ia., 17, Guthrie Center 18, Perry 19, Sioux City 20, Vermillion, S. D., 22, Canton 23, Yankton 24, Madison 25, Pipestone, Minn., 26, Brookings, S. D., 27.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Mt. Pleasant, Pa., 17, Connellsville 18, Latrobe 19, Greensburg 20, Vandergrift 21, Tarentum 22, Butler 24, Kittanning 25, Punxsutawney 26, Marysville 27.

MUTT and Jeff in Mexico (Special: Walter Tyrone): Jacksonville, Fla., 17, St. Augustine 18, Gainesville 19, Daytona 20, De Land 21, Sanford 22, Orlando 23, Lakeland 24, Tampa 25, St. Petersburg 27.

ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chgo. Dec. 20—indef.

PASSING Show of 1914 (Messrs. Shubert): Chgo. 15-March 6.

PRINCE of Pilsen (P. J. Kelly): Toronto 15-20, London 21, Brantford 22, Hamilton 23, Buffalo 24-27.

RED Rose (Dorothy and Daly): Shamokin, Pa., 17, Williamsport 18, Tyrone 19, Altoona 20.

RED Widow (Phillip H. Rineer): Jackson, Tenn., 17, Texarkana, Ark., 18, Clarksville, Miss., 19, Yazoo City 20, Jackson 22, Hattiesburg 23, Laurel 24, Meridian 25, Mobile, Ala., 26, Pensacola, Fla., 27, Quincy March 1, Tallahassee 2.

ROBIN Hood: Bradford, Pa., 16, Warren 19, Oil City 20.

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BOOK and Fulton: Cleveland 15-20.

SAN CARLO Opera Co.: Baltimore 15-20.

SARI (Henry W. Savage): Chgo. Jan. 24-Feb. 27.

SEPTEMBER Morn (Circuit): Rowland and Clifford): Trenton, N. J., 15-20.

SEPTEMBER Morn (Rowland and Clifford): Los Angeles 14-20.

SEVEN Hours in New York (O. R. Wee): Rocky Mount, N. C., 17, Fayetteville 18, Laurinburg 19, Darlington, S. C., 22, Sumter 23, Orangeburg 24, Augusta, Ga., 25, Barnwell, S. C., 26, Aiken 27.

SMART Set: Pittsburgh 15-20.

TO-NIGHT'S the Night (Messrs. Shubert): N.Y.C. Dec. 24—indef.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.

WHAT'S Going On? (John Cort): Buffalo 15-20.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): St. Louis 14-20.

MINSTRELS

DUMONT'S: Phila., Sept. 14—indef.

EVANS, George, Honey Boy (Daniel Shea): Nashville, Tenn., 19, 20.

FIELD'S, Al. G.: Schenectady, N. Y., 17, Pittsfield Mass., 18, Amsterdam, N. Y., 19, Johnstown 20, Utica 22, Oneida 23, Penn Yan 24, Corning 25, Greenville, Pa., 26, Sharon 27.

O'BRIEN, Neil (Omar F. Hodge): Waycross, Ga., 17, Albany 18, Macon 19, Columbus 20, Rainbridge 22, Tallahassee, Fla., 23, Pensacola 24, Mobile, Ala., 25, Selma 26, Meridian, Miss., 27, New Orleans 28-March 6.

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Carlyle, Grace, Mrs. L. B. Cusick, L. Frances Clark, Florence Clements.

Dunbar, Louise, Vinie Daphers, K. De Becker, Leah De Pigon.

Fulton, Mae, Frances Florida.

Gunnins, Edith.

Heston, Jane, Queenie Hewlett, Mrs. Shelby Hull, Phoebe Hines.

Jeebel, Letty, E. A. Jones, Leon, Daisy, Ira Leonard, Katharine Lord, Adele Loehrman, Norah Lamison, Pauline Le Roy, Estrella Leon.

Mason, Austina, Gypsie A. Martin, Ethel Meredith, Dorothy Morton, Virginia Millimas, Mrs. H. MacFayden.

Orden, Angela.

Rockwell, Florence, Lillian Rhodes, Mrs. M. H. Ryder, Helen Ryerson, Beatrice Rotcliffe, Margaret Randolph.

Simmons, Fredericka, Truly Shattuck.

Truitt, Gail, Hazel Thompson, Ann Turner, Stella Talsley, Von Reese, Marguerite, Wilton, Belle, Florence White.

MEN

Arundel, Frederick, Jno. Arthur.

Bacon, Frank, Albert Bruning, Jack Boyle, Lawson Butt, Frank Burke, Jno. Brawn, Lance Burritt, Frank Beamish, Freeman Barnes, Sheridan Block, Edw. Beck, Thos. Burton, Julian Barton, Arthur Benton, Gideon Burton.

Corbin, Werner, G. D. Coburn.

Desmond, Paul, V. Dennis, Chas. Dickson, Louis Dean, Clifford Devereaux, Jno. Doyle, Russell De Richards.

Eric, Fred.

Frederick, Wm., Bob Forrest, Chas. France.

Gorman, Geo., B. M. Garfield, Basil Gill, Taylor Granville, Gordon Gunness.

Handers, Tom, Will Hartman, Wadsworth Harris, Kendall, Preston.

Lawrence, Jos., Eugene La Rue, Stephen Linnard.

Morrison, I. H., Jos. Morrell, Earl McLellan.

Oliver, Bryce.

Phelps, Frank, Frederick Osborne, Chas. Phillips, Robertson, Clifford.

Shelby, C. G., Frank Sanrison, Frank Sheridan, Richard St. Vrain.

Taylor, Billy, C. Collins Taylor, Harrison Terry.

Wolf, Harvey, Morgan Williams, A. M. Wecht, Walter Woodall.

Ziegler, Harry.

NEWS STORY OF THE WEEK

Trick Mule Missed His Mark

John F. Logan, our live correspondent in Portland, Ore., sends in this out of the common story:

"Komikal Kaetus," a trick mule, recently on the Lyric bill in Portland, was attached in Oregon City by a Portland merchant. Charles Simpson, the owner, pleaded exemption on the ground that the mule was his only means of livelihood. The mule was introduced as chief witness, and was put through his tobacco chewing and other humanly intelligent stunts. The justice upheld the contention of the defendant, but fined the mule for missing the cuspidor.

AS IT IS IN SAN DIEGO

SAN DIEGO, CAL. (*Special*).—Thomas Allen Hector and Miss Rene Manning arrived in San Diego Jan. 20 in their private car, to appear at the Chinese Costume Ball, given at Hotel Del Coronado, Jan. 23. They were also seen in a series of special dances at the matinee dansant Jan. 22. Recovering from an attack of pneumonia, Madame Schumann-Heink arrived from Chicago Jan. 17. Although she has been much sought after for a number of concert tours, she states that she will remain at her beautiful home at Grossmont for the entire year. "Pierre of the Plains," at the Spreckels, week Jan. 25. Miss Elsie De Wolf, former stage star is in the city to decorate the palatial home of Walter Dupre at Coronado. She says that she left the theatrical field on account of the financial end of the business.

The formal opening of the Country Playhouse, the little theater of the millionaire colony at Montecito, has been postponed from March until August, this step was decided upon in order to permit Caruso, who will sing at the opening, to appear; Pavlowa has also been engaged to dance at the opening. The theater is to be maintained by subscriptions, and all admissions will be by invitation, without cost.

John Wray, late manager of the stock company at Empress, was acquitted of the charge of embezzlement at a preliminary hearing by Justice Bryan, Jan. 23. Owing to the trouble between Wray and Furry there is no stock company in San Diego at the present time.

On Jan. 20 the United States Film Company sought from Judge Andrews a writ of mandate directed against J. Arthur Nelson, former president of the company, for the possession of a picture reel entitled "Jim and the Mummy," and two notes of $3,000 each. Judge Andrews issued an alternative writ requiring Nelson to show cause why this should not be granted. This is the second civil suit brought against Nelson by the same company in the past ten days.

"The Yellow Ticket," with Belle Mitchell in the leading role, was the attraction at the Spreckels Jan. 15-17, to good business. The entire cast was a splendid one. "Tillie's Punctured Romance," with Marie Dressler in photoplay, was seen at the Spreckels Jan. 18 and week. Lottie Mayer and her six diving nymphs headed a very pleasing bill at the Savoy week Jan. 18. Hallein's Gaiety Theater had three good acts, headed by the Three Elliotts, and four good reels of comedy pictures. Business at this house has increased at almost every performance.

The stock company at the Princess is gaining in favor every day, and with the great number of tourists that the Fair is drawing from the Eastern States, it is expected that this house will continue under the present policy for some time to come. MARIE DE BEAU CHAPMAN.

THEATRICAL OUTLOOK IN MEXICO

CHIHUAHUA, MEXICO (*Special*).—It would be folly to try to forecast the coming theatrical year, for here in Mexico even theatricals must depend on the political situation, and the best of laid plans may be knocked in the head by a new revolution. However, the managers of the northern part of Mexico are going ahead with their plans, hoping that the future may bring a stable government to this country. A dramatic company is now playing at the Teatro de los Heroes, and a light opera troupe has recently made its debut at the Centenario. Manager Williams, of the Alcazar, has finished remodeling and enlarging his house, and has installed a new latest model Symmles projector. Manager Symmons, of the Cine Club and Salon Variedades, is now in Torreon, Coahuila, arranging for the opening there of a new moving picture house with a seating capacity of twelve hundred. In the moving picture field the most remarkable development of the coming year will in all probability be the replacing of European films by American productions, since the war has cut off the supply of the former. Manager Granis, of the Salon Rojo, of Mexico City, which exclusively controls the entire output of the European Pathe Freres in the entire republic of Mexico, is now in the United States to make arrangements with American film producers to supply the deficiency caused by the war. It is up to American moving picture men whether or not they control the market only temporarily, or for good. HARRY B. OTT.

MIDDLE WEST WAYSIDE NOTES

The first concert of the Decatur, Ill., Symphony Concert was given in that city recently, and was enthusiastically greeted. Daniel Bonna is the director. Miss Eleanor Barnes sang waltz from Gounod's "Romeo and Juliet," to the accompaniment of the strings and harp, the latter being played by Miss Harriet Tyler. The work of Dr. Thomas McDonough, principal violin was noticeable for its excellence. O. A. Morrow handled his 'cello solo well. The basses were excellent. H. L. C.

Henry W. Savage's production of "Everywoman," by Walter Browne, with symphonic music by George Whitefield Chadwick, at the Home Theater, Hutchinson, Kan., Feb. 8. C. W. O.

At the Grand Opera House, Stevens Point, Wis. "Winning of Barbara Worth" Jan. 28; excellent company and production. Mills and Lewis Musical Comedy company Jan. 29-31 to crowded houses. "The Master Key" at the Gem and "One Wonderful Night" at the Ideal. H. L. C.

OUR SOUTHERN CORRESPONDENTS

The Boston English Opera company, in "Il Trovatore," at the new Noble Theater, Anniston, Ala., Jan. 5, to a fair audience. Today, Jan. 7, excellent to small but pleased house. Mutt and Jeff, Jan. 23; "Same Where Do You Live?" Jan. 25; "Peg o' My Heart," Jan. 28. H. E.

"The Trail of the Lonesome Pine," Jan. 14, Temple, Palestine, Texas; good house; pleased. Lyceum, attraction Rounds' Ladies Orchestra, Jan. 15; packed house. "Neptune's Daughter," (return), featuring Miss Annette Kellermann, by the Universal Company, at the Gem (M. P.), Jan. 22. C. M.

Miss Marion Dentler in "Pop o' My Heart" delighted a fairly good house at the Princess, San Angelo, Tex., week Jan. 31. C. P.

Raymond Hitchcock in "The Beauty Shop," at the Academy of Music, Selma, Ala., Feb. 3; "Seven Keys to Bald Pate," Feb. 11. B. J. S.

DENVER'S RED-HAIRED BEAUTIES

DENVER, COLO. (*Special*).—"The Redheads" at the Orpheum Jan. 18-24 was well advertised. A contest for the prettiest red-haired women in the city brought 200 entrants of the society matinee Tuesday. Prizes were awarded to Miss Ethel Shannon and Miss Loise Lane.

"Seven Keys To Baipate" at the Broadway, Jan. 25-31, was doubly welcome because it brought Cyril Scott, not seen here since "The Prince Chap," and Jean Sheilby, remembered for work at Elitch's Gardens the summer of 1913. The Lang-Miller Company had a successful tour of outside towns, and returned to the Broadway Feb. 1-7 in "The Third Degree." "Cousin Kate," week 8.

"The Whirl Of The World" at the Tabor 24-30, with Willie and Eugene Howard and Texas Guinan, did good business. "Baby Mine" again displayed its power of entertaining and making money, Jan. 31-Feb. 6. "The Winning Of Barbara Worth" week 8.

At the Denham, "Under Two Flags" Jan. 24-30. The acting in "The Nigger" Jan. 31-Feb. 6 was even better than the company's standard. Carl Anthony and Horace Porter, who played the negro boy, were particularly able. "Little Miss Brown" followed. At the Orpheum, Montgomery and Moore, Princess Mahjah, and Kitamura, contributed in an excellent bill Jan. 23-31. Harrison Brockbank in "The Drummer of the 79th" was the headliner Feb. 1-7. The Denver Teachers' Club will present an historical pageant at the Auditorium Feb. 27. "The Dear Departed," by Stanley Houghton, was presented by members of the Drama League at the annual meeting of that body Jan. 28.

FREDERICK D. ANDERSON.

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"Feb. 6, 1915

I put a 25-word want ad. in last week's—or rather, this week's—Mirror, which was to run twice. So far, I have received twenty-one replies to the first insertion. I expect to receive more when I have had time to hear from the distant burgs. Next issue I expect as many or more. These replies were from New York and vicinity and several suburbs. One was from a well-known firm of New York Managers. I believe that The Mirror's circulation is conducive to results.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Ina Claire in Songs—Marie Nordstrom as a Single—Wilson Mizner's "Ships That Pass in the Night"

MISS INA CLAIRE.
Now Making a Brief Vaudeville Tour.

INA CLAIRE has a charming way with her. At the Palace she made her return to vaudeville in a mild and pleasant little specialty.

Miss Claire presented a fetching stage picture in lilac crinolines and poke bonnet for her first song, "Do Unto Others As Thyself." This number quickly revealed that the London stage had given a certain style—a delicate touch of finesse—to Miss Claire's demure methods.

Ina Claire and Her Dainty Specialty

But the second number, "Little Red Riding Hood," was best of all. It is a sprightly little English song with an up-to-date twist to the fable of childhood. The wolf is a gay nobleman in motoring furs and little Red Riding Hood isn't as simple and unsophisticated as one might suppose. In fact, the wolf really didn't have a chance against her wiles. Miss Claire gave point to the lyrics.

Next came an inconsequential number about the moon, the clouds and spooning. Miss Claire changed to a pretty grey gown for this song and the following imitations of Gaby Deslys, Ethel Levey and Harry Lauder. She caught the vibrant voice of Miss Levey singing "My Tango Girl" rather well and, of course, her imitation of the Scotch comedian still stands quite alone. With the aid of a cap, a cigarette and a swagger cane, she paints a vivid picture of Lauder as a jaunty Scot soldier.

Miss Claire has an air of gentleness which now-a-days can only be found in daguerreotypes.

Marie Nordstrom's Novel Single

Marie Nordstrom has a neat and entertaining little specialty, evolved by her sister, Frances Nordstrom. It's a mingling of shredded drama and burlesque, done with artistic touch that is unusual in its surety.

First Miss Nordstrom tells of her step from the legitimate to vaudeville and she does "Kentucky Days" as she conceived it before she understood the two-a-day. Next she shows how she shortly did the same song, plus the approved snap-your-fingers style.

A cockney recitation, based on a speech of Glad in "The Dawn of a Tomorrow," made an effective interlude under the name of "Things Ain't as Bad as You Think They Is."

After that Miss Nordstrom contrasted the way things happen in real life and behind the footlights. There was a scene between an embezzling bank clerk and his wife. We like this least of all, with its cheap note of humor when the "real" wife demands a share in hubby's spoils.

Miss Nordstrom touched a really poignant note of pathos when she showed how a woman might receive—over the 'phone—the news of her husband's death. Finally she depicted an actress interpreting the same thing into a "big moment" with incidental high pressure emotionalism.

Will Rogers "Ropes" a Hit

Will Rogers, the cowboy, is always amusing. Rogers tells stories and offers incidental comments in a sheepish sort of informal way while he makes the lariat do all sorts of tricks. On a unicycle he jumps back and forth through a whirling lasso loop as easily as he ties a pretzel knot in a rope end. Rogers dances, too, while manipulating the lasso, after remarking that he can "shake a very nifty hoof" himself.

Ralph Riggs and Katherine Witchie danced and sang. They have a rather attractive turn—Miss Witchie is an appealing little figure in ballet skirts and Riggs dances the hornpipe better than anyone else on the stage. The terpsichorean episodes are bridged together by vocal moments. Riggs, we must admit, sings with a sort of Eddie Foy tonal quality.

Dave Kramer and George Morton, black face entertainers, aren't bad when they stick to wooden shoe dancing but their patter is so aged that it seems unfair to make the old jokes bobble about for two performances a day. "I'm studying goesintos," one of the team remarks. "'Goesintos,' what's that?" the other asks. "Why, one goes into two, two goes into four." That's an example of the mellow age of their material.

MISS MARIE NORDSTROM.
Her New Single Offering Is Novel and Distinctive.

Another Underworld Sketch

The good old underworld—where crooks have hearts and the police are pretty scoundrelly—is the background of Wilson Mizner's playlet, "Ships That Pass in the Night," a brief melodrama produced at the Colonial.

The ships are, of course, the derelicts and the victims of circumstances. The action centers in a city street outside the window of a delicatessen shop. A passing policeman catches sight of a shadowy figure within the store. Drawing his revolver, he makes the man throw up his hands. Then the officer calls for help. A slangy, gaudily dressed lady who "has done time," a young man-about-town with just the suggestion of an alcoholic "edge," another policeman and a plain clothes man appear. The thief is captured and dragged out of the little shop. "The wife and the little ones starving at home" were, of course, the cause of it all. That develops during the questioning by the brutal plain clothes man, who scoffs at the story.

The lady with the police past is a sort of comedy relief who deftly frisks a revolver out of the prisoner's pocket almost under the eyes of the detective, thereby saving the thief from a long jail sentence under the Sullivan law. Then the wealthy young man-about-town hands his card to the officers—his name dazzles them—and it is established that he will aid the burglar when he is brought into court. So May, the philanthropic lady who "has done her bit," returns the young man's watch, annexed early in the proceedings, and starts on along the street again.

The sketch largely revolves about the questioning of the prisoner in the street—with the comedy lines in the hands of May. "You couldn't find the third rail in the subway!" she taunts the plain clothes man. To insult a police worker on the stage is always sure fire.

"Ships That Pass in the Night" amounts to little dramatically. Mr. Mizner has created nothing new, although he has omitted the usual dope fiend. The acting is passable, with Lillian Dillworth as the slangy derelict.

Grace Leigh and Her Trio

Grace Leigh and her three assistants—"her wonderful trio" the programme called the supporting team—introduced a new turn at the Colonial.

Working in "one," with a background curtain of black and white stripes, the three men first appear. One of them swiftly seizes the baby grand and the other two burst into song. They are cabaret workers with the shrug-your-shoulders and slap-your-hands style raised to the nth power. A few moments later Miss Leigh joins them and the act is really on. There is a song based on the ever comic idea of matrimony, which runs—

"How long have you been dead,
Dead— not dead—no— wed,
It makes no difference,"

(*Continued on page 18.*)

Walter B. P.

MISS LOIS EWELL.
Singer Now Appearing in the Two-a-Day.

MISS PAULINE LORD,
Soon to Be Seen in the Varieties.

THE WEEK IN REVIEW

(*Continued from page 17.*)

besides an awful thing bearing the delightful title of "Good Night, Little Girl, Good Night," with the enlightening refrain—

"Your kisses were fine,
With each quart of wine;
But if I can't win you,
With the wine that's in you,
Good Night, Little Girl, Good Night."

Miss Leigh—who changes costume frequently—is inconsequential. As for her assistants, a poor melody hasn't a chance when her three snap-your-fingers boys go after it.

Miss Davies and Her Published Songs

Riene Davies, observed at the Victoria, sang four published songs. We firmly believe that no artist can succeed or develop while using published material. The songs, almost without exception, are too crude, and, if they have the faintest popularity, are worn threadbare by repeated use.

Miss Davies, who is blond and staid and cold, has an accompanist with the curious name of Harry Piani. She works in the spotlight with four changes of costume. The first number is a wedding lyric, which for a second suggests Nan Halperin's bridal song—but only for a second. It's a fearful thing, "Mr. Carnegie, Pin a Medal on Me," and slips along this level—

"Say to Mazie,
That I've gone crazy;
Good-bye noise, boys, joys,
I'm getting married to-day."

After that comes a melodic view of Dixie as seen from Tin Pan Alley. "You're welcome, you're welcome—Oh, that Southern hospitality!"

There was a sob ballad with the query, "What'll you do when some one gets the kisses belongin' to you?" and finally a number done from a rickshaw, "I Want to Go to Tokio." This has meaningless lyrics but at least a tinkling tune, and is the best of the quartette. But even that doesn't fit Miss Davies.

"Uncle Thomashefsky's Cabin," written by Tommy Gray, was just a brief and mild burlesque of the familiar "U. T. C." with all the characters, even the black-face Uncle Thomashefsky, using a Potash and Perlmutter dialect.

Of the cast we preferred the off-stage bloodhound effect, contributed by Loney Haskell.

FRANK FOGARTY IS HONORED

At the Prospect last evening a silver anniversary celebration in honor of Frank Fogarty was given by representative citizens of Brooklyn. This was followed by a reception at Silsbee's restaurant.

Joseph T. Gleason was chairman of the jubilee committee, Mitchell May, ex-State Secretary, was vice-chairman; Eric H. Palmer was secretary, and John F. Lane was treasurer.

Viola Gillette has opened in vaudeville in a three-scene musical skit, called "A Miniature Review." Ned Monroe is appearing with Miss Gillette and M. S. Bentham is directing the tour.

COMING HEADLINERS

Week of Feb. 22.—*Colonial*, Fannie Ward and company; *Victoria*, Evelyn Nesbit and Jack Clifford; *Alhambra*, W. C. Kelly; *Royal*, Henrietta Crosman and company; *Orpheum*, Willa Holt Wakefield; *Bushwick*, Grace La Rue; *Prospect*, Gus Edwards's Song Revue.

Week of March 1.—*Victoria*, Trixie Friganza; *Colonial*, Mrs. Leslie Carter and company; *Alhambra*, Salon Singers; *Royal*, Claire Rochester; *Orpheum*, Mme. Nazimova and company; *Bushwick*, Irene Franklin and Bert Green; *Prospect*, Evelyn Nesbit and Jack Clifford.

ALL-STAR VAUDEVILLE BILL FOR ACTORS' FUND BENEFIT

Lillian Lorraine to Return to the Varieties—Charlotte Walker Wins in Fanciful Playlet

By Walter J. Kingsley.

BIG time vaudeville will cover itself with glory at the Actors' Fund Benefit at the Lyceum on March 7. This will be an all-star entertainment made up entirely of vaudeville acts and A. Paul Keith and E. F. Albee are personally co-operating with Daniel Frohman to make the show the biggest ever given on Broadway. The idea is to present the strongest bill of, say, two score acts that could be put together by a booking man who had unlimited money to spend and could afford to tell each feature to present their sure-fire knockout and then make way for the next on the programme. Under the system employed, close to $50,000 worth of talent will appear at the two-a-day benefit for the Actors' Fund.

Lillian Lorraine is preparing for a gala return to vaudeville. She is easier to look at than ever and variety is quite ready and willing to receive her as a feature again.

Charlotte Walker, in "The Might-Have-Beens," at the Palace, is one of the real delights of the current season. Once more Arthur Hopkins reveals himself as a producer of imagination and creative power. His stage setting—that permits the lighting of the scene by the fireplace, without the use of foots or borders—is an inspiration in securing atmosphere. Miss Walker could not have entered vaudeville under better tutelage.

Fannie Ward has decided to open at the Colonial next Monday in "A Table and Two Chairs." Bonnie Glass will be on the same bill, assisted by ballroom dances by Randolph and her own orchestra. Both Miss Ward and Miss Glass have big personal followings and their debut will be witnessed by the who's who of Broadway.

Pauline Hall will return to vaudeville early in March in company with her pretty daughter, who bids fair to rival her famous mother as a vocalist.

Orville Harrold has scored such a pronounced hit everywhere that a long tour has been laid out for him, with rests every now and then for the preservation of his voice.

Ned Wayburn is staging a big revue on the London model for the Keith houses. It will be called "Safety First," and will have its premiere late in March. Sophye Barnard will be featured.

Gertrude Hoffman has an elaborate new revue, crowded as usual with excellence. Miss Hoffman has the art of compressing a three-act musical show into the limits of a vaudeville turn. As a business getter no player in vaudeville surpasses her, her name being a genuine draw with the public. Miss Hoffman will show her new revue at the Colonial on March 22.

Mrs. Leslie Carter is doing well in "Zasa" at the Orpheum this week. The famous fourth act shapes up well for the two-a-day, and the emotional star is emoting at sixty horse-power. The public shows a real interest in the offering, and it looks as though Mrs. Carter would be a vaudeville fixture.

Nazimova began a two weeks' engagement in Boston Monday, and Manager Larsen had to call upon the police for help in handling the crowd at the box-office. It will be this way everywhere. Nazimova is presenting the real thing and they want it muchly.

Ina Claire is going to California for a season in motion pictures. If she has the good fortune to register well there should be a fortune in the game for Miss Claire, who is really a very capable dramatic woman. In fact, if Ina Claire was taken in hand by a capable director, she could be turned into a great dramatic "find." Personalities at once so positive and charming as Miss Claire's are decidedly scarce.

Arthur Prince, who is at the Palace this week, is arranging a dummy drama with six characters, outside of his own leading role. Prince will play himself and also the roles of the other six people in turn. His proposition for a ventriloquial play interests the booking men very much, and one morning in the near future Prince will show the sub-vocal drama at the Palace.

Frances Nordstrom opened in her new act, a novelty comedy skit, at Union Hill last week. Stoker and Bierbauer are routing the sketch. Miss Nordstrom is playing Columbus this week, with Pittsburgh, Indianapolis and other cities to follow.

The Hayward-Stafford company will make its reappearance in the East on March 22 at the Bushwick, routed by Stoker and Bierbauer. The company is offering "The Devil Outwitted." A week at the Orpheum follows the Bushwick engagement.

The Orpheum will have a jubilee bill next week, with Willa Holt Wakefield, Henrietta Crosman and company, Marshall Montgomery, and Lillian Shaw as features.

Mme. Yoreka, who has recently been appearing in French dramas in New York, will shortly open in vaudeville. She will use a military playlet, "The Days of War," and Jose Ruben will be her leading man.

Mme. Alla Nazimova has rejected, for the present at least, overtures made by several firms to appear in motion pictures. Three offers were made, it is said, for her to appear on the screen, but Mme. Nazimova has definitely decided to make no film arrangements before next season.

Bunny Woolsey, of the Gaiety Theater company in San Francisco, and Helen Meher, late of "The Red Heads," have formed a vaudeville partnership.

Bonita and Lew Hearn have reunited for vaudeville.

Carter de Haven is staging a vaudeville revue, "Step Lively." It was originally planned to produce the act at the Palace this week but, since the revue was not quite ready for a public showing, the premiere was postponed.

Mercedes Clarke has returned to the dramatic playlet, "Straight," now on tour. Miss Clarke was ill for several weeks.

Laura Laird and Leona Thompson opened in a little singing specialty, "A Bit of Pink and White," at Proctor's Fifty-eighth Street Theater last week.

A vaudeville revue, headed by Kitty Edwards, is being produced under the name of "From Grand Opera to Ragtime in Fifteen Minutes." Miss Edwards will be supported by Louis Dorman, Jack Cook, Edwin Morton and Charles Reid.

ITS FIRST PRESS NOTICE—WALTER J. KINGSLEY'S MUSTACHE

Emmett Corrigan opened her vaudeville tour in John Willard's "The Red Hats" at the Chicago Palace last week.

Americans will be prominent in the coming London revues. Alfred Butt has chosen Ethel Levey for the Empire production and Elsie Janis to head the Palace revue.

Alfred Latell, the animal impersonator, is to tour the Loew time with Elsie Vokes in "A Dog of Fantasy."

Gus Edwards's various juvenile acts have been a sort of training school—a kind of kindergarten—for the stage. Lillian Lorraine, Lillian Walker, the Vitagraph actress; Mabel Russell, Joan Sawyer, Ethel Kelly, Maude Earl, Lillian Gonne, Daisy Leon, Ruby Norton, Lillian Boardman, Irene Martin, Herman Timburg, and Joe Keno, appeared at one time or other in Edwards acts.

Burdella Patterson is touring the Orpheum time, booked by Stoker and Bierbauer. Miss Patterson opened at Duluth recently.

MISS TEMPEST'S VARIETY TOUR OFF; JOHN E. KELLERD IN SKETCH

Cecil Cunningham as Single—Ina Claire to Appear Later with Maurice Farkoa

Marie Tempest will not be seen in the varieties this season. She has accepted contracts from John Cort for a starring tour in "Nearly Married," which will take her to the Pacific Coast. Later Miss Tempest, if a salary agreement can be reached, may be seen in the two-a-day.

John E. Kellerd is to appear in vaudeville in a dramatic sketch, "The Law of the Plains." M. S. Bentham will direct his tour.

Since Miss Ina Claire is going to appear in motion pictures for the Lasky forces, her present vaudeville tour will be a brief one. Miss Claire is booked by M. S. Bentham in Baltimore this week, with the Chicago Palace to follow. She will then start for the Coast to fill her film contract.

It will require about six weeks to complete the feature picture. Miss Claire will then join Gilbert Anderson's Gaiety Theater company in San Francisco. Mr. Bentham has ambitious plans for Miss Claire, following the Gaiety engagement. The dainty artiste will appear again in the varieties with Maurice Farkoa, now in "Tonight's the Night," and at one time in vaudeville with Jose Collins. Miss Claire and Mr. Farkoa should make a thoroughly delightful vaudeville duo.

Cecil Cunningham is vaudeville's latest single. The statuesque Miss Cunningham—who recently became a bride—will break in her new offering out of town next week. M. S. Bentham is arranging a tour.

Jose Collins comes to the Palace as a "single" on Monday. Lulu Glaser will be the Palace starliner the following week. Claude Gillingwater comes to the Palace on March 8 in "Wives of the Rich." Joe Santley and Princess Rajah are on the March 15 bill, and Mrs. Leslie Carter appears in her tabloid of "Zasa" on March 22. Calvé, Gertie Hoffman and her new revue, and Mr. and Mrs. Douglas Crane are underlined for early appearance.

Completely recovered from her severe cold, Eva Tanguay resumed her vaudeville tour on Monday at Keith's, in Washington.

Hamilton Revelle is Mrs. Leslie Carter's leading man in her tabloid version of "Zasa," offered at the Orpheum this week. William Lorens and Jeannette Dolores-Belcolo are members of the cast.

Edgar Allan Woolf's latest sketch, "A Table and Two Chairs," written for Fannie Ward, will have its New York premiere at the Colonial on Feb. 22. Jenie Jacobs is directing Miss Ward's tour.

Bonnie Glass is invading vaudeville at the Colonial also on Feb. 22. Miss Glass is assisted by M. Randolph. The Misses Campbell are making their bow to New York audiences on the same bill in a mingling of old Southern songs. Frank Fogarty will also be on the programme.

Miss Glass's vaudeville offering will be an unusual one. She will have, besides her dancing partner, M. Randolph, a quartette and an orchestra of eight pieces. Her tour will be booked by M. S. Bentham.

Lois Ewell opened her variety tour at the Chicago Palace last week. Other bookings are being arranged.

Ferne Rogers, who lost her position in the Drury Lane Pantomime, London, after expressing her opinions on the European war, is making her vaudeville debut at the Victoria this week.

Charlotte Walker is this week's Palace starliner in Robert W. Sneddon's fanciful playlet, "The Might-Have-Beens." Master Reginald Sheffield, the boy who scored in "Evidence," is in her company.

Carolina White opened her vaudeville tour in Philadelphia on Monday, with Chicago and other cities to immediately follow.

Willie Ritchie is now appearing on the Loew time with his sister, in an act called "From the Ballroom to the Gymnasium." He opened last week at the Los Angeles Empress.

Bert Wheeler, the comedy juggler, has been routed for the New York Keith houses by Stoker and Bierbauer. Wheeler opens on March 15 at the Colonial.

Bangs, N. Y.
MISS MAUDE MULLER,
Appearing in Vaudeville with Ed Stanley.

EVA TANGUAY

SAYS

"In the struggle of life—midst the sorrows and joys,
We—each—have a place to fill;
And are judged by our deeds towards humanity,
By our enmity—or our good-will;
Sometimes a smile like a ray of sunshine,
May ease an aching heart;
Sometimes—a helping hand may cause,
The shadows—to depart:
The mission I have to fill—and the part I love to play,
Is to try and make others happy,
In my own peculiar way."

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ACME Four: Victoria, Charleston, March 1-3; Bijou, Savannah, 4-6.
ADAIR and Gaylord: Prospect, B'klyn.
ADELAIDE and Hughes: Hipp., Cleveland; Keith's, Louisville, 22-27; Keith's, Cinti., March 1-6.
ADLER and Arline: Keith's, Phila.; Colonial, Erie, 22-27.
AGOUST Family: Orph., Jacksonville; Bijou, Savannah, 22-24; Victoria, Charleston, 25-27.
AHEARN, Charles, Troupe: Columbia, St. Louis; Orph., Memphis, 21-27.
ALDRICH, Mme.: Columbia, St. Louis.
ALEXANDER and Scott: Orph., Birmingham; Forsythe, Atlanta, 22-27; Orph., Jacksonville, March 1-6.
ALEXANDER Kids: Maj., Milwaukee; Keith's, Toledo, 22-27.
ALFREDS, Two: Maj., Chgo., 21-27.
ALICE, Lady, Pets: Colonial, Erie, Pa., 22-27.
ALLEN, Minnie: Orph., Des Moines; Orph., Kansas City, 21-27.
ALLMAN and Stone: Bushwick, B'klyn.
AMARANTHS, Four: Maj., Milwaukee.
AMERICAN Dancers, Six: Orph., New Orleans.
ANNAPOLIS Boys, Five: Hipp., Cleveland; Temple, Detroit, 22-27; Temple, Rochester, March 1-6.
ANTHONY and Mack: Keith's, Toledo; Keith's, Ft. Wayne, 22-27; Keith's, Indianapolis, March 1-6.
ARMENTO, Angelo, Trio: Temple, Detroit, March 1-6.
ARNAUT Brothers: Orph., Birmingham; Forsythe, Atlanta, 22-27.
ARAHI Troupe: Orph., Omaha.
ATTELL, Abe: Orph., St. Paul, 21-27.
"At the Wayside Inn": Orph., Birmingham.
AUBURN and Rich: Keith's, Boston, March 1-6.
"AURORA of Light": Bushwick, B'klyn; Prospect, B'klyn, 22-27; Royal, N.Y.C., March 1-6.
AUSTRALIAN Woodchoppers: Palace, N.Y.C.; Keith's, Wash., 22-27.
AVON Comedy Four: Orph., Salt Lake City; Orph., Denver, 21-27.
BAGONGHI Riding Act: Forsythe, Atlanta; Orph., Birmingham, 22-27; Bijou, Savannah, March 1-3; Victoria, Charleston, 4-6.
BAKER, Belle: Palace, N.Y.C.; Grand, Pittsburgh, 22-27; Maryland, Balto., March 1-6.
BALL, Foster and Weal: Temple, Detroit; Temple, Rochester, 22-27; Colonial, Erie, Pa., March 1-6.
BALL, Ernest: Keith's, Wash., 22-27.
BALL, Rae Eleanor: Orph., Oakland, 14-27.
BAPTISTE and Francesi: Keith's, Prov.
BARABAN and Grohs: Orph., Winnipeg.
BARNARD and Anger: Orph., B'klyn, March 1-6.
BARNES and Crawford: Orph., Kansas City, 21-27.
BARRY, Stewart: Colonial, N.Y.C.; Royal, N.Y.C., 22-27; Bushwick, B'klyn, March 1-6.
BARRY, Mr. and Mrs. J.: Orph., Salt Lake City, 21-27.
BAXTER, Kid, Co.: Keith's, Toledo, 22-27.
BEAUMONT and Arnold: Keith's, Phila., March 1-6.
BELL Family: Orph., Salt Lake City, 21-27.
BENDIX Players: Orph., Memphis; Orph., New Orleans, 21-27; Orph., Birmingham, March 1-6.
BERESFORD, Harry, Co.: Keith's, Phila.; Poli's, Scranton, 22-27.
BERGEN, Alfred: Orph., Lincoln; Orph., Omaha, 21-27.
BERGERE, Valerie, Co.: Orph., Portland.
BERKO, Steffy: Maryland, Balto.
BERRA, Mabel: Orph., B'klyn.
BERRENS, The: Keith's, Phila.; Temple, Detroit, 22-27; Temple, Rochester, March 1-6.
BERTSH: Orph., Seattle; Orph., Portland, 21-27.
BICKEL and Watson: Keith's, Phila., 22-27.
BIG City Four: Orph., Seattle, 21-27; Orph., Portland, 28-March 6.
BINNS and Burt: Grand, Pittsburgh; Keith's, Cinti., March 1-6.
BISON City Four: Victoria, N.Y.C., March 1-6.
BLONDYS, Three: Orph., Memphis; Orph., New Orleans, 21-27.
BORKER'S Arabs: Bushwick, B'klyn, 22-27.
BOGANNY'S, Joe, Troupe: Hipp., Cleveland, 22-27.
BOLAND and Hole: Keith's, Cinti.; Keith's, Indianapolis, 22-27; Keith's, Wash., March 1-6.
BOND and Casser: Poli's, Scranton; Keith's, Cinti., March 1-6.
BONITA: Orph., Winnipeg.
BOUDINI Brothers: Orph., Denver, 21-27.
BOWERS, Fred, Co.: Orph., Los Angeles.
BOWERS, Walter and Crooker: Orph., Sioux City; Orph., Des Moines, 21-27.
BRABAN and Lowther: Orph., Winnipeg.
BRACKS, Seven: Keith's, Wash.; Prospect, B'klyn, 22-27; Royal, N.Y.C., March 1-6.
BRADLEY and Norris: Keith's, Boston; Keith's, Phila., March 1-6.
BURNS and Lynn: Colonial, N.Y.C., 22-27.
BURR and Hoag: Keith's, Prov.; Keith's, Boston, 22-27; Bushwick, B'klyn, March 1-6.
BURT, Harriett: Palace, Fort Wayne.
CALVERT, Catherine, Co.: Shea's, Buffalo; Shea's, Toronto, 22-27.
CAMERON and O'Connor: Orph., Birmingham.
CAMERON Sisters: Grand, Pittsburgh; Hipp., Cleveland, 22-27; Keith's, Indianapolis, March 1-6.
CAMPBELL, Misses: Keith's, Wash., 22-27; Poli's, Hartford, March 1-6.
CANSINOS, The: Orph., Montreal.
CANTOR and Lee: Fort Wayne; Keith's, Cinti., 22-27; Temple, Detroit, March 1-6.
CANTWELL and Walker: Orph., Salt Lake City, 21-27.
CAREW and Drake: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
CARLETONS, Two: Orph., Sioux City; Orph., Des Moines, 21-27.
CARTER, Mrs. Leslie: Orph., B'klyn; Keith's, Phila., 22-27; Colonial, N.Y.C., March 1-6.
CARUS, Emma and Randall: Grand, Pittsburgh.
CASTILIANS, The: Keith's, Indianapolis, 22-27; Keith's, Louisville, March 1-6.
CAUPOLICAN, Chief: Palace, Chgo.; Columbia, St. Louis, 21-27.
CERVO: Orph., Seattle; Orph., Portland, 21-27.
CHANDLER, Anna: Orph., Los Angeles, 21-27.
CHESTER'S Dogs: Prospect, B'klyn.
CHING Ling Foo: Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20; Orph., Los Angeles, 21-27.
CHINKO: Orph., Denver; Orph., Lincoln, 21-27.
CHIP and Marble: Keith's, Cinti.
COOPER and Smith: Keith's, Prov., March 1-6.
COOPER, Harry, Co.: Forsythe, Atlanta, March 1-6.
COOPER, Joe and Lew: Colonial, N.Y.C.; Alhambra, N.Y.C., 22-27.
CORELLI and Gillette: Forsythe, Atlanta, 22-27.
CORRADINI'S Animals: Keith's, Wash., March 1-6.
CORRIGAN, Emmett, Co.: Columbia, St. Louis.
DE HAVEN, Mr. and Mrs.: Maj., Chgo.; Columbia, St. Louis, 21-27.
DE MAR, Grace: Columbia, Grand Rapids; Maj., Milwaukee, 21-27.
DEMAREST, Carl: Keith's, Wash.; Prospect, B'klyn, 22-27.
DUMONT, Robert, Trio: Orph., Montreal, 22-27; Dominion, Ottawa, March 1-6.
DE SERRIS, Henriette: Orph., Birmingham; Forsythe, Atlanta, 22-27.
DEVOY, Emmett, Co.: Keith's, Columbus, 22-27.
DIAMOND and Brennan: Maj., Chgo., 21-27.
DINEHART, Allan, Co.: Orph., Birmingham; Prospect, B'klyn, 22-27; Poli's, New Haven, March 1-3; Palace, Springfield, 4-6.
DOCKSTADER, Lew: Hipp., Cleveland, 22-27.
DOLAN and Lenharr: Victoria, N.Y.C., March 1-6.
DOOLEY and Evelyn: Orph., Seattle, 21-27.
DOOLEY and Bussi: Dominion, Ottawa, 22-27.
DOOLEY, Jed and Ethel: Palace, Chgo.
DOOLEY, Ray, Trio: Colonial, Erie, Pa.
DORIO, Mlle., and Dogs: Temple, Detroit; Temple, Rochester, 22-27.
DORR, Marie: Grand, Pittsburgh; Maj., Chgo., 21-27.
DUFFETT Bruce, Co.: Dominion, Ottawa, Can., 22-27.
DUFFY and Lorenzo: Orph., Memphis, 21-27.
DUNBAR'S Bell Ringers: Columbia, Grand Rapids; Palace, Fort Wayne, 22-27; Hipp., Cleveland, March 1-6.
DUNEDIN Duo: Orph., Jacksonville; Lyric, Tampa, 22-27; Orph., Birmingham, March 1-6.
DUNEDIN, Queenie: Maryland, Balto., March 1-6.
DUNFEE, Josephine: Forsythe, Atlanta, 22-27; Orph., Birmingham, March 1-6.
DUNMORE, Evelyn: Keith's, Prov.; Alhambra, N.Y.C., 22-27; Bushwick, B'klyn, March 1-6.
DUPREE, Minnie: Prospect, B'klyn.
EADIE and Ramsden: Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20; Orph., Oakland, 21-27.
EASTMAN and Moore: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
"EDGE of the World": Orph., Frisco, 21-27.
EDWARDS, Gus, Co.: Royal, N.Y.C.
EIS and French: Orph., Los Angeles, 14-27.
ELDRID, Gordon, Co.: Temple, Rochester; Hudson Union Hill City, N.J., March 1-6.
ELINORE and Williams: Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20; Orph., Los Angeles, 21-27.
ELISABETH, Mary: Orph., Winnipeg.
EL RAY Sisters: Orph., New Orleans.
ENGLISH Dainty Trio: Orph., Minneapolis.
ERNIE and Ernie: Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
ERROL, Bert: Palace, Chgo.; Maj., Milwaukee, 21-27; Columbia, Grand Rapids, March 1-6.
CHIP and Marble: Keith's, Cinti.

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ESCARDOS, Three: Hudson, 27; Keith's, Phila., March 1-6.
FORD and Hewitt: Keith's, Wash., 22-27; Victoria, N.Y. C., March 1-6.
FORD and Truly: Colonial, Erie, Pa.
FOY, Eddie, Co.: Keith's, Louisville; Keith's, Indianapolis, 22-27.
FRANKLYN, Irene, and Bert Green: Victoria, N.Y.C.; Keith's, Prov., 22-27; Bushwick, B'klyn, March 1-6.
FRED and Albert: Colonial, N.Y.C.; Orph., B'klyn, 22-27.
FRIDKOWSKI Troupe: Keith's, Toledo; Keith's, Columbus, 22-27.
FRIGANZA, Trixie: Keith's, Phila.; Keith's, Wash., 22-27; Victoria, N.Y.C., March 1-6.
GALLON: Orph., St. Paul, 21-27.
GARDINER Trio: Colonial, N. Y.C.; Orph., B'klyn, 22-27; Alhambra, N.Y.C., March 1-6.
GARDNER, Jack, Co.: Orph., Los Angeles.
GASCOIGNE, Cleo: Maryland, Balto., 22-27.
GAUDSMITHS, The: Forsythe, Atlanta; Orph., Birmingham, 22-27.
GAUTIER'S Toy Shop: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
GEORGE, Edwin: Grand, Pittsburgh; Keith's, Cinti., 22-27.
GERR and Delaney: Keith's, Ft. Wayne, 22-27; Columbia, Grand Rapids, March 1-6.
GILLEN, Tom: Grand, Syracuse, 22-27.
GILLETTE, Lucy: Keith's, Phila.; Victoria, N.Y.C., 22-27.
GILLINGWATER, Claude, Co.: Orph., New Orleans; Keith's, Phila., March 1-6.
"GIRL from Milwaukee": Orph., Seattle, 21-27.
GIRELLE and Rose: Forsythe, Atlanta.
GLADIATORS, The: Maryland, Balto., 22-27.
GORDON, John R., Co.: Maj., Chgo.; Columbia, St. Louis, 21-27.
GORDON, Kitty, Co.: Temple, Rochester; Shea's, Buffalo, 22-27; Shea's, Toronto, March 1-6.
GORDON, Robbie: Orph., B'klyn, 22-27.
GRANVILLE, Bernard: Victoria, N.Y.C.
GRAPEWIN, Charles, Co.: Orph., 'Frisco; Orph., Oakland, 21-27.
"GREEN Beetle, The": Orph., St. Paul; Orph., Sioux City, 21-27.
GREEN, Ethel: Grand, Syracuse; Columbia, Grand Rapids, 22-27; Keith's, Toledo, March 1-6.
GROVER and Richards: Orph., Sioux City; Orph., Des Moines, 21-27.
GYGI, Ota: Colonial, N.Y.C.
HABER, Eleazar: Orph., 'Frisco; Orph., Los Angeles, 21-27.
HAL and Francis: Orph., Lincoln, 21-27.
HALL and Francis: Orph., Denver.
HALLOWAYS, Four: Shea's, Buffalo.
HALPERIN, Nan: Keith's, Prov., March 1-6.
HANLON Brothers: Keith's, Indianapolis, 22-27; Keith's, Cinti., March 1-6.
HANNEMAN, Elsie: Victoria, N.Y.C., 22-27.
HARMONY Four: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27.
HARRIS and Manion: Keith's, Toledo, 22-27.
HART, Marie and Billy: Victoria, Charleston, March 1-3; Bijou, Savannah, 4-6.
HAVEMAN'S Novelty: Keith's, Columbus; Hipp., Cleveland, 22-27; Keith's, Indianapolis, March 1-6.
HAVILAND and Thornton: Orph., Oakland; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
HAWKINS, Law: Orph., Sioux City; Orph., Minneapolis, 21-27.
HAWTHORNE and Inglis: Keith's, Toledo, 22-27.
HAYES and Almont: Victoria, Charleston, 18-20.
HAYES, Brent: Orph., 'Frisco; Orph., Oakland, 21-27.
HAYWARD-Stafford Co.: Maj., San Antonio; Maj., Little Rock, Ark., 21-27; Lyric, Richmond, March 1-3; Colonial, Norfolk, 4-6.
HEARN and Ely: Hipp., Cleveland, 22-27.
HEATHER, Josie, Co.: Orph., B'klyn.
HENNINGS, John and Winnie: Palace, N.Y.C.; Keith's, Boston, 22-27; Keith's, Prov., March 1-6.
HENRYS, Flying: Keith's, Toledo; Grand, Syracuse, March 1-6.
HERBERT, Hugh, Co.: Orph., 'Frisco, 21-27.
HERLEIN, Lillian: Grand, Syracuse, 22-27; Hipp., Cleveland, March 1-6.
HERMAN, Al.: Colonial, N.Y. C., 22-27.
HERMAN, Mme., Co.: Grand, Syracuse, March 1-6.
HIGGINS, John: Orph., Minneapolis, 21-27.
HINES and Fox: Orph., Memphis; Orph., New Orleans, 21-27.
HODGE, Robert H., Co.: Victoria, Charleston, 15-17; Bijou, Savannah, 18-20.
HOEY and Lee: Victoria, N.Y. C.
HOFFMAN, Gertrude, Co.: Keith's, Indianapolis; Keith's, Cinti., 22-27; Grand, Pittsburgh, March 1-6.
HOLMES and Buchanan: Royal, N.Y.C.; Bushwick, B'klyn, 22-27.
HOLMES, Harry, Co.: Shea's, Toronto.
HOLT, Alf: Keith's, Toledo; Keith's, Ft. Wayne, 22-27.
HOLT, Howard, Players: Orph., Montreal, March 1-6.
HOPKINS Sisters: Orph., Sioux City, 21-27.
HOLLICK Troupe: Orph., 'Frisco; Orph., Oakland, 21-27.
HOUDINI, Harry: Keith's, Prov., March 1-6.
HOWARD and McCane: Orph., Seattle, 21-27.
HOWARD, Charles, Co.: Orph., Kansas City.
HUGHES, Mrs. Gene, Co.: Keith's, Prov., 22-27.
HUNTERS, Musical: Prospect, B'klyn, March 1-6.
HUNTING and Francis: Orph., St. Paul; Orph., Duluth, 21-27.
HUNTING, Low and Mollie: Colonial, N.Y.C.
HURST, Brandon, Co.: Royal, N.Y.C.; Alhambra, N.Y.C., 22-27.
HUSSARS, Nine White: Orph., Denver; Orph., Lincoln, 21-27.
HUSHEY, James, and Jack Boyle: Orph., 'Frisco, 21-27.
HYAMS and McIntyre: Orph., Minneapolis; Orph., Winnipeg, 21-27.
HYMACK: Keith's, Indianapolis; Keith's, Louisville, 22-27; Grand, Pittsburgh, March 1-6.
HYMER, John, Co.: Victoria, N.Y.C., 22-27.
IDEAL: Orph., Sioux City, 21-27.
IMHOFF, Conn and Corinne: Orph., Des Moines, 21-27.
INGE, Clara: Orph., Sioux City; Orph., St. Paul, 21-27.
IRVING and Dodo: Hudson, Union Hill, N. J.
IRWIN, Flo: Colonial, N.Y.C.; Orph., B'klyn, 22-27.
ISHAKAWA Japs: Orph., Harrisburg, Pa.
ISMS, Palace, Chgo., 21-27.
JARROTT, John, and Vera Maxwell: Alhambra, N.Y.C.
JARROW: Orph., Memphis; Orph., New Orleans, 21-27.
JEFFERSON, Joseph, Co.: Columbia, St. Louis; Orph., Memphis, 21-27.
JOHNS, Three, Temple, Detroit; Temple, Rochester, 22-27.
JOHNSTON, Chester, Co.: Grand, Syracuse, 22-27; Hipp., Cleveland, March 1-6.
JOHNSTON, Johnny, Co.: Maj., Chgo.
JORE, Carl: Maj., Milwaukee.
JULIET: Bushwick, B'klyn.
KAJIYAMA: Colonial, Erie, Pa., 22-27; Prospect, B'klyn, March 1-6.
KAUFMAN Brothers: Keith's, Cinti.; Keith's, Indianapolis, 22-27; Keith's, Louisville, March 1-6.
KAUFMAN, Minnie: Orph., Denver; Orph., Lincoln, 21-27.
KEANE and Window: Keith's, Wash.; Orph., B'klyn, 22-27; Maryland, Balto., March 1-6.
KELLER, Bill and Maude: Poli's, Scranton, Pa., March 1-6.
KELLOGG, Charles: Orph., Memphis, 21-27.
KELLY, Walter, Co.: Orph., B'klyn; Alhambra, N.Y.C., 22-27.
KELSO, Mr. and Mrs. J.: Columbia, Grand Rapids, 22-27.
KENNEDY, Jack, Co.: Orph., Winnipeg, 21-27.
KERSLAKE'S Pigs: Victoria, N.Y.C., 22-27.
KERVILLE Family: Orph., Minneapolis; Orph., St. Paul, 21-27.
KIMBERLY and Mohr: Lyric, Richmond, 18-20; Bijou, Savannah, 22-24; Victoria, Charleston, 25-27; Orph., Jacksonville, March 1-6.
KINGSTON and Ebner: Orph., Seattle, 21-27.
KIRK, Hazel, Trio: Victoria, N.Y.C.
KOLB and Harland: Orph., Kansas City; Orph., Des Moines, 21-27.
KORNAU, Fred; Forsythe, Atlanta; Orph., Jacksonville, 22-27.
KRAMER and Morton: Shea's, Toronto, 22-27.
KREMKA Brothers: Keith's, Louisville; Grand, Pittsburgh, 22-27.
KREMOLINA and Darras Brothers: Orph., Omaha; Orph., Sioux City, 21-27.
LA FRANCE and Bruce: Orph., Denver; Orph., Lincoln, 21-27.
LAI Mon Kim: Keith's, Columbus.
LAMBERTI: Orph., Winnipeg.
LA MILO: Keith's, Cinti.; Keith's, Toledo, 22-27.
LANGDONS, The: Hipp., Cleveland; Orph., Birmingham, 22-27; Forsythe, Atlanta, March 1-6.
LA ROCCA, Rosy: Alhambra, N.Y.C., March 1-6.
LA RUE, Grace: Colonial, N. Y.C.; Bushwick, B'klyn, 22-27.
LASKY'S Act: Keith's, Indianapolis; Hipp., Cleveland, March 1-6.
LAUBE, Max: Orph., Des Moines, 21-27.
LA VARS, Dancing: Orph., B'klyn; Bushwick, B'klyn, 22-27.
LAWRENCE and Hurlhalls: Orph., St. Paul; Orph., Duluth, 21-27.
LA VAR and Dale: Orph., Birmingham, 22-27; Forsythe, Atlanta, March 1-6.
LEAN, Cecil, and Cleo Mayfield: Colonial, N.Y.C.
LE FLEUR, James: Keith's, Prov., 22-27.
LE GROHS: Temple, Rochester; Poli's, Bridgeport, 22-27.
LE HOEN and Dupree: Grand, Syracuse.
LEIGHTONS, Three: Shea's, Toronto.
LELANDS, The: Orph., Montreal, Can.
LEON, Cecil, Co.: Alhambra, N.Y.C.; Royal, N.Y.C., 22-27.
LEONARD and Russell: Palace, N.Y.C.; Maryland, Balto., 22-27.
LESLIE, Bert, Co.: Hipp., Cleveland; Grand, Pittsburgh, 22-27.
LEVRING Co.: Orph., Harrisburg.
LEWIS, Henry: Royal, N.Y.C.; Victoria, N.Y.C., 22-27.
LIND, Hemer, Co.: Orph., Birmingham, March 1-6.
LINTON and Lawrence: Hipp., Cleveland; Temple, Detroit, 22-27; Temple, Rochester, March 1-6.
LITTLEFIELD, Marion, Co.: Orph., B'klyn; Alhambra, N.Y.C., 22-27.
LLOYD, Alice: Orph., Salt Lake City; Orph., Denver, 21-27.
LLOYD, Rosie: Shea's, Toronto; Orph., Montreal, March 1-6.
LO, Maria: Orph., Seattle; Orph., Portland, 21-27.
LOCKET and Waldron: Palace, N.Y.C.
LOHSE and Sterling: Columbia, Grand Rapids; Temple, Detroit, 22-27; Temple, Rochester, March 1-6.
LONDON, Louis: Orph., 'Frisco.
MACK and Walker: Orph., New Orleans.
MACK and Williams: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
MADDEN and Fitzpatrick: Shea's, Buffalo, 22-27; Shea's, Toronto, March 1-6.
MAGLEY, The: Maj., Chgo.
MANCHURIANS, The: Fort Wayne, Palace, Chgo., 21-27.
MANN, Sam, Co.; Shea's, Toronto; Grand, Syracuse, 22-27; Hipp., Cleveland, March 1-6.
MARANVILLE and McHugh: Orph., Birmingham.
MARCUS Brothers: Keith's, Prov., March 1-6.
MARIE, Daisy: Columbia, St. Louis; Orph., Memphis, 21-27.
MARKLEY, Frank: Keith's, Columbus, 22-27; Grand, Syracuse, March 1-6.
MARTINE, Flying: Alhambra, N.Y.C., 22-27; Orph., B'klyn, March 1-6.
MARX Brothers Co.: Orph., Harrisburg; Maryland, Balto., March 1-6.
MASON and Keeler: Orph., Omaha; Orph., Kansas City, 21-27.
MATTHEWS and Shayne Co.: Columbia, Grand Rapids; Keith's, Columbus, 22-27.
MAXINE Brothers and Bobby: Colonial, Norfolk; Poli's, New Haven, 22-24; Palace, Springfield, 25-27; Keith's, Prov., March 1-6.
MAYO and Tully: Victoria, N. Y.C., 22-27.
McCLOUD and Carr: Victoria, Charleston, 15-17; Bijou, Savannah, 18-20; Orph., Jacksonville, 22-27.
McCONNELL and Simpson: Orph., Duluth.
McCORMICK and Irving: Forsythe, Atlanta; Orph., Birmingham, 22-27.
McCURDY, James Kyrle, Co.: Columbia, Grand Rapids; Palace, Fort Wayne, Ind., 22-27.
McDERMOTT, Billy: Hudson, Union Hill, N. J.; Prospect, B'klyn, 22-27; Royal, N.Y.C., March 1-6.
McFARLAND, George: Shea's, Toronto, 22-27.
McFAYDEN, Alexander: Orph., 'Frisco, 21-27.
McGREEVEY, Mr. and Mrs. Jack: Keith's, Phila.; Poli's, Scranton, 22-27; Victoria, N. Y.C., March 1-6.
McKAY and Antine: Orph., Los Angeles, 14-27.
McMAHON and Chappelle: Poli's, Scranton, 22-27.
McMAHON-Diamond Co.: Keith's, Boston.
McRAE and Clegg: Orph., Los Angeles.
MELBOURNE, Bert: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27.
MERRAN'S Dogs: Orph., New Orleans.
MELVILLE and Higgins: Orph., Seattle; Orph., Portland, 21-27.
MELVINS, Three: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
MENDELSSOHN Four: Colonial, Erie, Pa.
MERCEDES: Orph., Lincoln, 21-27.
MERRETT, Bert: Palace, Fort Wayne, March 1-6.
METTETTIS, Five: Palace, Chgo.
MEYAKO'S Trio: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20; Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Orph., Jacksonville, March 1-6.
MIGNON, La Petite: Orph., B'klyn.
MIJARES: Orph., Portland.
MILES, Homer, Co.: Keith's, Wash.; Hudson, Union Hill, N. J., 22-27; Orph., B'klyn, March 1-6.
MILITARY Dancers, Six: Keith's, Boston, 22-27.
MILLER and Lyles: Keith's, Prov., 22-27; Maryland, Balto., March 1-6.
MULLER and Stanley: Bush-

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MURRAY, Elizabeth: Maj. Milwaukee; Palace, Chgo., 21-27.
MURRAY, Marion, Co.: Hipp., Cleveland, 22-27; Grand, Syracuse, March 1-6.
NAZ, Little: Orph., Minneapolis; Orph., Denver, 21-27.
NAZARRO, Nat, Co.: Keith's, Phila.; Keith's, Boston, 22-27.
NAZIMOVA, Mme., Co.: Keith's, Boston, 22-27; Orph., B'klyn, March 1-6.
NELSON and Nelson: Keith's, Columbus; Columbia, Grand Rapids, 22-27.
NEPTUNE'S Garden: Prospect, B'klyn.
NESBIT, Evelyn, and Jack Clifford: Bushwick, B'klyn; Victoria, N.Y.C., 22-28; Prospect, B'klyn, March 1-6.
NEWHOUSE-Snyder Co.: Orph., Oakland, 14-27.
NICHOLS, Nellie: Maryland, Balto.; Shea's, Buffalo, 22-27; Shea's, Toronto, March 1-6.
NONETTE: Bushwick, B'klyn; Royal, N.Y.C., 22-27.
NORDSTROM, Francis: Keith's, Toledo, 22-27; Grand, Pittsburgh, March 1-6.
NORTH, Frank: Palace, Chgo.
NOSSEK, Five Musical: Vancouver, B. C., 15-20; Victory, 22-27.
NUGENT, J. C., Co.: Grand, Pittsburgh; Keith's, Cinti., March 1-6.
OKABE Japs: Keith's, Wash.; Keith's, Phila., 22-27; Orph., Birmingham, March 1-6.
PALDRONS, The: Bushwick, B'klyn.
PANTZER Duo: Maj., Milwaukee, 21-27.
PARILLO and Frabito: Orph., Duluth; Orph., Winnipeg, 21-27.
PATRICOLA, Sig.: Keith's, Boston; Alhambra, N.Y.C., March 1-6.
PATTERSON, Burdella: Orph., Winnipeg.
PATTERSON, Rounding Co.: Colonial, Erie; Keith's, Cinti., 22-27.
"PERKIN Mysteries": Orph., Montreal, 22-27; Dominion, Ottawa, March 1-6.
PELLETIER, Pierre: Orph., Lincoln.
PERRA, Lupin: Temple, Rochester; Grand, Pittsburgh, March 1-6.
PLATOV and Glaser: Orph., Kansas City; Orph., Omaha, 21-27.
"PIPES of Pan, The": Orph., B'klyn; Royal, N.Y.C., 22-27.
PIPIFAX and Panlo: Keith's, Indianapolis, 22-27; Keith's, Louisville, March 1-6.
POLLOCK, Milton, Co.: Victoria, N.Y.C.; Orph., Harrisburg, 22-27; Poli's, Scranton, March 1-6.
PRELLE'S Dogs: Orph., Seattle, 21-27.
PRIMROSE Four: Orph., New Orleans; Orph., Birmingham, 22-27; Forsythe, Atlanta, March 1-6.
PRINCE, Arthur: Palace, N.Y.C.; Bushwick, B'klyn, 22-27; Orph., Montreal, Can., March 1-6.
PRUETT, Bill: Orph., Harrisburg; Keith's, Boston, 22-27.
PUCK, Harry, and Eva: Shea's, Toronto; Orph., Harrisburg, 22-27.
QUIRIGO, Manuel: Keith's, Cinti.; Keith's, Wash., 22-27.
RAJAH, Princess: Orph., Omaha; Orph., Minneapolis, 21-27.
RAY and Hilliard: Shea's, Toronto, 22-27.
RAYMOND and Heidler: Temple, Rochester; Forsythe, Atlanta, March 1-6.
REBLA: Orph., Salt Lake City; Orph., Denver, 21-27.
REDFORD and Winchester: Keith's, Indianapolis; Keith's, Louisville, 22-27; Keith's, Wash., March 1-6.
REDHEADS, The: Orph., Memphis; Orph., New Orleans, 21-27.
REYNOLDS and Donegan: Orph., Duluth.
RIDLEY and Fleming: Columbia, St. Louis, 21-27.
RIGGS and Witchie: Keith's, Wash.; Orph., B'klyn, March 1-6.
RIGOLETTO Brothers: Orph., Frisco, 14-27.
RING, Blanche: Orph., Winnipeg.
RIVES, Shirtl and Harrison: Maj., Chgo.
ROACH and McCurdy: Keith's, Boston; Shea's, Buffalo, March 1-6.
"ROBIN": Hipp., Cleveland, 22-27; Colonial, N.Y.C., March 1-6.
ROCHESTER, Claire: Dominion, Ottawa, 22-27; Royal, N.Y.C., March 1-6.
ROCHUS Monks: Temple, Rochester.
ROGERS, Will: Grand, Rochester; Keith's, Toledo, 22-27; Hipp., Cleveland, March 1-6.
ROMANOS, Four: Columbia, St. Louis, 21-27.
ROMANS, Seven: Palace, Fort Wayne, 22-March 6.
ROONEY and Bent: Temple, Detroit; Temple, Rochester, 22-27.
ROSE'S Novelty: Waterbury.
ROSINE, Carl: Prospect, B'klyn.
ROSS, Eddie: Hipp., Cleveland.
ROYER, Al, and Sister: Orph., Omaha; Orph., Kansas City, 21-27.
ROYE, Ruth: Hipp., Cleveland; Keith's, Columbus, 22-27; Grand, Syracuse, March 1-6.
RUNGO'S Rigs: Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20; Orph., Los Angeles, 21-27.
RYAN and Lee: Maryland, Balto.; Prospect, B'klyn, 22-27; Royal, N.Y.C., March 1-6.
RYAN and Tierney: Victoria, N.Y.C.
SALES, Chick: Keith's, Cinti., March 1-6.
SALON Singers: Orph., B'klyn, 22-27; Alhambra, N.Y.C., March 1-6.
SAM Long Tack Co.: Orph., B'klyn; Bushwick, B'klyn, 22-27; Colonial, N.Y.C., March 1-6.
SAMUELS, Ray: Orph., Portland.
SANTLY and Norton: Orph., Oakland; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
SANTLEY, Joseph, Co.: Orph., Kansas City; Maj., Milwaukee, 21-27.
SARI sisters: Lyric, Richmond, March 1-5; Colonial, Norfolk, 6-8.
SAWYER, Jean, Co.: Keith's, Wash., 22-27; Keith's, Phila., March 1-5.
SCENES from Grand Opera: Shea's, Toronto; Orph., Montreal, 22-27.
SCHAFER, Sylvester: Orph., Des Moines; Orph., Omaha, 21-27.
SCHOLDER, Helen: Orph., Kansas City; Orph., Sioux City, 21-27.
"SCHOOL, Playground": Prospect, B'klyn; Colonial, Erie, Pa., March 1-6.
SCHOOLER and Dickinson: Victoria, N.Y.C., 22-27; Keith's, Phila., March 1-6.
SCHWARZ Brothers: Orph., Los Angeles.
SEBASTIAN and Bentley: Orph., Omaha; Orph., St. Paul, 21-27.
SEMON, Charles F.: Orph., Sioux City, 21-27.
SHARROCKS, The: Orph., Duluth; Orph., Winnipeg, 21-27.
SHAW, Lillian: Alhambra, N.Y.C.; Orph., B'klyn, 22-27.
SHERMAN and Uttry: Orph., B'klyn, 22-27.
"SHIPS That Pass in the Night, The": Bushwick, B'klyn.
SHONE, Herman, Co.: Orph., Birmingham, 22-27; Forsythe, Atlanta, March 1-6.
SKATERS, Bijou: Orph., Birmingham; Forsythe, Atlanta, 22-27.
SMITH, Cook and Brandon: Columbia, Grand Rapids, 22-27; Palace, Fort Wayne, March 1-6.
SMITH, Irene and Bobby: Shea's, Buffalo, 22-27; Shea's, Toronto, March 1-6.
SOCIETY Buds: Hipp., Cleveland; Grand, Pittsburgh, 22-27; Keith's, Indianapolis, March 1-6.
SOLOMINES, The: Hudson, Union Hill, N. J., 22-27.
SOLT, Doc: Orph., Salt Lake City, 21-27.
SONG Revue: Royal, N.Y.C.; Prospect, B'klyn, 22-27; Shea's, Buffalo, March 1-6.
SORRETTY and Antoinette: Poli's, Hartford, 22-27.
SOSMAN, Fred: Keith's, Louisville, 22-27; Keith's, Columbus, March 1-6.
SPINETTE Quintette: Orph., Lincoln; Orph., Kansas City, 21-27.
SPISSELL Brothers and Mack: Poli's, Bridgeport, 22-27.
SQUARING Accounts: Keith's, Boston.
STANLEY, Aileen: Temple, Rochester.
STANLEY, Helen: Maj., Chgo.
STANLEY, Stan, Trio: Orph., Memphis; Orph., New Orleans, 21-27.
STEVENS, Edwin, Co.: Orph., Frisco, 14-27.
STEVENS and Douahoe: Keith's, Prov.; Keith's, Boston, March 1-6.
STONE and Hughes: Orph., Duluth; Orph., St. Paul, 21-27.
SURRAT, Valeska: Keith's, Prov.; Keith's, Wash., 22-27.
SUTTON, McIntyre and Sutton: Orph., Jacksonville; Lyric, Tampa, 22-27; Bijou, Savannah, March 1-5; Victoria, Charleston, 6-8.
SWOR and Mack: Maj., Milwaukee; Columbia, St. Louis, 21-27.
TAMEO, The: Orph., Harrisburg, 22-27.
TANGUAY, Eva: Grand, Syracuse; Maryland, Balto., 22-27.
TARKER, Ann, Co.: Orph., St. Paul; Maj., Chgo., 21-27.
TATE and Tate: Orph., Harrisburg, 22-27.
TAYLOR, Eva, Co.: Orph., Birmingham, March 1-6.
TAYLOR, Jack: Alhambra, N.Y.C.
"TELEPHONE Tangle": Maryland, Balto.; Keith's, Wash., 22-27.
TEMPEST, Florence, Co.: Keith's, Phila.; Keith's, Indianapolis, 22-27; Keith's, Wash., March 1-6.
TERRY, Frank: Orph., Montreal, Can., 22-27.
THOMPSON, Jas., Co.: Orph., Salt Lake City; Orph., Denver, 21-27.
THORNTON, James: Hudson, Union Hill, N. J., 22-27.
TIGHE, Harry, and Babette: Maj., Chgo.; Grand, Syracuse, March 1-6.
TIMBERG, Herman: Colonial, Erie, Pa., 22-27.
TONEY and Norman: Hudson, Union Hill, N. J., 22-27.
TOYE, Dorothy: Orph., St. Paul; Orph., Sioux City, 21-27.
TOYO Troupe: Grand, Syracuse; Colonial, N.Y.C., 22-27.
TRAVILLA Brothers and Seals: Orph., St. Paul; Orph., Duluth, 21-27.
TREAT'S Seals: Keith's, Boston.
TREVITTS, Military Dogs: Maj., Milwaukee; Palace, Chgo., 21-27.
TROVATO: Maj., Milwaukee; Maj., Chicago; Columbia, St. Louis, 21-27.
TUSCANO Brothers: Keith's, Wash.
TUDA, Harry: Royal, N.Y.C.
TYLER, Three: Maj., Chicago.
VADIE, Mlle. Marron, Co.: Orph., Oakland; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
VALERIA Rose, Sextette: Palace, N.Y.C.
VAN and Schenck: Orph., Harrisburg; Colonial, Erie, Pa., 22-27; Orph., Montreal, Can., March 1-6.
VAN BERGEN Martin: Keith's, Phila.; Orph., Birmingham, 22-27; Forsythe, Atlanta, March 1-6.
VAN, Billy B., Co.: Orph., Lincoln, 21-27; Orph., Denver; Lyric, Richmond, March 1-5; Colonial, Norfolk, 6-8.
VANDINOFF and Louie: Shea's, Buffalo; Shea's, Toronto, 22-27; Temple, Detroit, March 1-6.
VAN HOVEN: Victoria, N.Y.C., 22-27.
VANIS, Ollie and Janis: Maj., Milwaukee, 21-27.
VERNON, Hope: Grand, Syracuse; Palace, Chicago, 14-20; Keith's, Columbus, March 1-6.
VERNON: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
VETERANS, The: Grand, Syracuse; Palace, Fort Wayne, 22-27; 1-6.
VINTON, Ed, and Baxter: Keith's, Indianapolis; Grand, Pittsburgh, 22-27.
VIOLINSKY: Orph., Salt Lake City; Orph., Denver, 21-27.
VOLUNTEERS, The: Orph., B'klyn; Colonial, N.Y.C.; Keith's, Prov., 22-27; Poli's, Scranton, March 1-6.
VON and Dell: Dominion, Ottawa, 22-27.
WAKEFIELD, W. H.: Alhambra, N.Y.C.; Orph., B'klyn, 22-27; Maryland, Balto., March 1-6.
WALDEMAR, Young and Jacobs: Orph., Seattle, 21-27.
"Wall Between, The": Orph., Frisco, 21-27.
WALKER, Charlotte: Palace, N.Y.C.
WALLENSTEIN and Furbey: Orph., Salt Lake City, 21-27.
WALSH, Blanche, Co.: Alhambra, N.Y.C.
WARD and Cullen: Keith's, Louisville; Palace, Fort Wayne, March 1-6.
WARD, Will, and Girls: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
WARNER, Genevieve, Co.: Orph., Minneapolis; Orph., Omaha, 21-27.
WARREN, Bob: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
WATERS Lillies, Six: Temple, Detroit; Temple, Rochester, 22-27; Bushwick, B'klyn, March 1-6.
WATKINS, Harry: Orph., Seattle; Orph., Portland, 21-27.
WEBB and Burns: Temple, Rochester; Shea's, Buffalo, March 1-6.
WEBER, Charles: Orph., Portland.
WESTON and Clare: Alhambra, N.Y.C.; Victoria, N.Y.C., 22-27.
WESTON and Lena: Shea's, Buffalo, March 1-6.
WESTON, Willie: Keith's, Wash.; Orph., Birmingham, March 1-6.
WHIPPLE, Huston, Co.: Keith's, Cinti., 22-27; Keith's, Indianapolis, March 1-6.
WHITE Caroline: Maj., Chgo., 21-27.
WHITE, Willa: Maj., Chgo., 21-27.
WHITING and Burt: Orph., Frisco, 21-27.
WILDE, Mr. and Mrs. G.: Orph., Kansas City, 21-27.
WILLIAMS and Held: Orph., Jacksonville, 22-27.
WILLIAMS Sisters: Wolfus; Orph., Lincoln; Maj., Milwaukee, 21-27.
WILLIS Brothers: Maryland, Balto.; Orph., Harrisburg, 22-27; Keith's, Boston, March 1-6.
WILLIS and Hagen: Maryland, Balto., March 1-6.
WILLS, Nat M.: Keith's, Toledo; Grand, Pittsburgh, 22-27; Keith's, Cinti., March 1-6.
WILSON, Jack and Ratie: Keith's, Louisville; Shea's, Buffalo, 22-27; Shea's, Toronto, March 1-6.
"WOMAN Proposes": Orph., Oakland; Orph., Los Angeles, 21-27.
WOOD, Britt: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
WOOD, George Wm.: Keith's, Prov.; Keith's, Phila., 22-27.
WOODMAN and Livingston: Columbia, Grand Rapids; Keith's, Toledo, 22-27; Keith's, Columbus, March 1-6.
WOODALDE, Ian: Forsythe, Atlanta, 22-27.
WYNN, Bessie: Orph., Jacksonville; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
YOKOHAMA, Jack: Poli's, Bridgeport; Poli's, New Haven, March 1-3; Palace, Springfield, 4-6.
YOSCARYS, The: Lyric, Tampa.
ZARRELL, Leo, Trio: Orph., Salt Lake City; Orph., Denver, 21-27.
ZENDA Troupe: Victoria, Charleston, 15-20; Orph., Jacksonville, 22-27.

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COMMENT AND SUGGESTION

TRADE PAPER OBLIGATIONS

THE daily newspaper may give the news—and its contract with readers and advertisers is often considered fulfilled. The general magazine may furnish interesting reading matter—and feel contented. But the trade paper—no matter what its field—is a business partner of its advertiser and its reader. Anything it does, or leaves undone, which works to the harm of its readers or advertisers is *a violation of a partnership agreement.*

Trade papers are partners of their advertiser because they are *directly*, through their appeal to a select field, helping him in the sale of his goods. They are partners of their reader because, by reason of the air of authority, their columns are his counsel and dependence in spending his money.

This is no newly discovered wisdom—it's as old as the hills and as true as history—it's the first principle of trade paper publishing, the underlying reason for all *lasting* success. Why state it? For the benefit of a contemporary who, seemingly emerging from the wilderness, and naively forgetful of the implication as to the past, declares, "Eureka! A discovery! From now on the advertising columns shall be *clean.*"

But getting away from personalities, and back to the subject, let's inquire further into the trade paper's obligations. "Clean" may mean a world of things. If it means a lack of exaggeration in the advertising, then the man making the claim to "clean advertising columns" is either hopelessly splitting hairs or else aware that he is bluffing. For who shall say what is exaggeration and what is not? Who shall curb the enthusiasm of a publicity man who may honestly believe that his production is "absorbing, wonderful," and all the rest?

The trade paper's contract with readers and advertisers is simpler than that. It needs no scare-head editorials, no frequent italics. No hair-splitting is required to reject the advertising of "white slave" and other pictures that will, on the face of the matter, bring injury to the business itself, and more so to the advertisers whose copy must appear in the same issue. The paper may be hampered in reaching a decision as to the advertising of suspected "fly-by-nighters," but so long as there is this shadow of suspicion the paper need not splurge in its reading columns concerning the shady one.

And herein lies one of the most persistent of the present day evils. JOHN JONES rents an office and announces that he is about to establish a feature programme or producing company. The wise trade paper men laugh up their sleeves—they know JOHN JONES' past reputation. But two days later JOHN JONES calls the advertising men in, and page advertisements follow. Interviews of the same size then appear, often in the same issue with the advertisements, but assuredly in the next. JOHN JONES talks like a composite MORGAN, EDISON, and BELASCO. He has money, brains, and ideas on art, according to the interview, and a trusting reader may be led to believe what the trade paper apparently desires him to believe.

Here is a double-barreled violation of the partnership agreement, an injury to both the reliable advertisers and the readers. Yet it is an almost weekly occurrence. Why prate of "clean" advertising columns, when those same columns are in many cases, far cleaner than the reading matter, since advertising is discounted, with text matter accepted at face value?

THE MIRROR'S *creed is "reliability." Reliability in text and advertising—because, we believe, and always have believed, in the partnership existing between us, and the obligations of that partnership.*

With Ohio split over the question of abolishing its Censorship Board, there is food for a laugh in the fact that four other State Legislatures have now been asked to consider bills modeled on that of the Buckeye State.

We're tempted to quit the Bul-Bul stories. Too many film men trying to prove that the cap does not fit them.

Says the New York *World* in an article on Los Angeles picture plants, "Thousands of actors are employed, including tigers, camels and such, for jungle work." Huh?

A PICTURE SOCIAL CENTER

BRONX, the thickly settled apartment Borough of New York, has had in continuous operation for about a year an indoor playground operated in connection with the Empire Theater, a high-class feature house managed by Mr. F. B. WILLIAMS, a well-known theatrical man.

Now pictures have been variously accused of lowering morals, ruining eyesight, of being the reason that boys leave home, and perhaps the only agreement on the subject is that they *might* be educational. It is with a decided shock and pleasure, therefore, that we find a despised picture place as a social center, in other words taking the place of the last word in congested neighborhood requirements—a playground for children.

Any astute manager knows that his worst contention in a residential district is the mother who brings her restless brood with her and leaves the baby carriage in the lobby. Besides, he thinks of the mother who will not come to the theater because of her babies. To this purpose two large stores in the theater building, a space of perhaps forty by thirty, and airy because of its height, was given over to a big sand pile, swinging chairs, swings and other playground paraphernalia. And every one buying a ten-cent ticket was entitled to check one child for the duration of the performance. It worked out beautifully. Each mother—for it usually is the mother—signs a contract when she leaves her child, giving her name and address, a brief description of the youngster, and the time she left it, agreeing to the condition which the company makes for its care. She is given the stub of a check, the other part of which is tied to the child. After that she enjoys the performance while her child is having a good time, apparently, for in the fact that the children beg to be taken back again, lies the other merit in having gone to this expense.

Miss ALLISON, a trained nurse, has been in charge from the start, and perhaps no small measure of success has been due to her common sense way of making friends with the older children. If the younger ones, however, become restless and cry, or should be taken sick, the baby's tag number is electrically flashed at the side of the screen, and the corresponding mother hurries out. It works without a hitch unless a mother, as sometimes happens, loses her check. In that case there is the signature and the child itself to fall back on, and to date there has been nothing worse than a slight delay in allowing such charges to be taken home.

The unintentional manner in which it verges closest to a day nursery is this: A woman will leave her child and go down town shopping, instead of viewing the pictures, or since this kind of a playground is also open nights, she and friend husband may have some party to attend. In either of which cases the two-hour limit, is usually exceeded. To this, even, there would be no strong objection, but it has happened that the children of these same parents have been taken suddenly sick. No answer, of course, even when Mr. WILLIAMS has stepped before the screen and announced that baby number so-and-so was in convulsions. When confronted with this damaging evidence on their return, the invariable excuse is that they were "too interested in the pictures to take notice." Of course the management does not care so very much because it helps to advertise and those youngsters that have graduated from the baby carriage are the staunchest advertisers, for they bring their parents back. Sunny days, the baby carriages stand outside the building where the fresh air can get at them. Rainy days the children beg a dime for the privilege of the playroom; thus it helps pay expenses

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LOUISE BRAUDET, DOROTHY KELLY, AND JAMES MORRISON,
In the Vitagraph Feature, "The Wheels of Justice."

THE RULERS OF Universal City have decided to establish the "Jitney Bus" system, following their failure to come to terms with the local trolley system. "Laemmle Boulevard," "King Baggot Road," "Turner Lane," "Kerrigan Square" and a few others will become the familiar cry of the conductor.

PEARL WHITE'S youthful Los Angeles admirer, aged fourteen, who has been writing devotedly for a year and bribing with candy and perfume, saved up $31 and arrived, somehow, at the Pathe studio, where his youthful devotion has caused the "Exploits" star some embarrassment. The lad has been used as extra by some of the directors, and both Pearl White and Arnold Daly have helped him out at times. What is more, he has announced his intention of sticking, according to reliable sources, and more of this subject may be expected anon.

A NEW OUTLET FOR GENIUS

That is David Belasco's Impression of the Picture Art—An Exclusive Interview with the Wizard of the Stage

DAVID BELASCO.

THAT the time has come when the photodrama must be seriously considered, not as a mere accident or an imitation process of expression, but as a new and vitally important outlet for dramatic genius, is the opinion of David Belasco. Mr. Belasco says that, in the early days of motion photography, when the public was fascinated mainly by camera tricks or by little stories more foreign than real to life, few could foresee the poignant, realistic and impressive photodramas of the present day. It was the most natural thing in the world, he said, to regard the motion picture drama as a trivial attempt at dramatic reproduction on the screen. That it was to become a great means of original effort and that it was to occupy the attention of greater audiences than were ever reached by the legitimate stage was not within the range of the imagination even of the people most interested.

Mr. Belasco, however, became more or less convinced of motion picture possibilities before he entered into his present agreement with the Jesse L. Lasky Feature Play Co. for the picturizations of his plays, including "The Girl of the Golden West," "The Rose of the Rancho," "The Darling of the Gods," "The Warrens of Virginia," and others.

"It is needless to say that I would not jeopardize the past great reputation of these dramatic properties for the sake of money, the one thing that I have always put under the artistic side of the drama," says Mr. Belasco, "if I did not believe in the possibilities of the medium through which they were going to be shown to the public view in another form. But I did not appreciate the great progress that had been made in motion photographic art. I have not only been satisfied with the picturization of "The Rose of the Rancho," "The Girl of the Golden West," and "The Warrens of Virginia," but I have been absolutely delighted with these picturizations. With all the world for a stage and all the vast equipments supplied by a lavish management, Mr. De Mille, the director, has been able to show most wonderfully, not only the scenes in these dramas which were enacted on the stage, but those other and almost equally important episodes which, because of the limitations of the theater as against the fields of nature, could not be used in the stage versions.

"I do not for a moment say or even intimate that I regard the motion picture art as higher than the dramatic art. On the contrary, I regard the art which calls for the least interposition of mechanical means as the more direct and the more intellectual achievement. The art of the theater dates back to ancient Greece and will always be, as at present, the supreme mode of dramatic expression, combining both voice and action with the incomparably forceful and necessary adjunct—the personal equation of the artist appearing in the life behind the footlights. The shadow cannot equal, in most respects, the reality.

"But I do regard the picture art as one entirely worthy for the expression of genius. I can imagine a man having a genius for the picture art and an interest in it which would justify him in devoting his whole lifetime to motion picture productions. I can imagine a man of great talent being satisfied to spend his life working as a director for these productions or even as an artist appearing on the screen. The picture art is progressing by leaps and bounds, and, though it must always be the shadow of reality, nevertheless this shadow is a light in itself.

"As I have already pointed out, the picturization of my own plays have scenes of utmost interest which absolutely could not be crowded upon the dramatic stage. Also, the picture drama moves with a speed, due partly to the elimination of speech and partly to the celerity with which the scene can be changed as frequently as necessary to as many different places as required, which makes it possible to tell more details of narrative in half an hour on the screen than could be given in three times that period on the stage. In filming a man's life you can literally carry him from birth to death with practically all the important incidents in but a few minutes on the motion picture screen. In writing the drama of the life of that same man the limit of your ability would be to collect a few salient episodes and show them to the best possible advantage with a connected thread of cause and effect. The big scene in the drama might be greater than the big scene of the film—and it should be—but, as complete narrative, the film would have the advantage.

"The photodrama is important not only as a means of producing and circulating original ideas, but also as a means of making the inducements for dramatic authorship even greater than heretofore. Until recently all of the possible variations to be played upon a successful idea might be summarized as follows: story, drama, novel. At present, the idea is capable of being transmuted into yet one more form—that of the photodrama—so that the author who is fortunate enough to create either a new idea or a combination of ideas embodying an element of novelty has the possibility of an added income not heretofore within his reach.

"In former days, after a drama had lived through its first usefulness, it was continued for a number of years by stock companies, author and original manager sharing in the royalties turned in from this source. Now, after a drama has played its original engagements, and even after it has lived through its initial period of stock company value, it is still possible to obtain from the moving picture rights a handsome income never dreamed of in the past.

"I say that every mode of dramatic expression which increases the value of the successful idea or furnishes a new medium for genius is valuable. From my point of view, the dramatic managers ought to welcome the arrival of the motion picture, and do everything possible to make the future of the moving picture business artistically worth while."

JESSE L. LASKY.

MIRROR-EDISON CONTEST PRIZES AWARDED

MAUDE MOORE CLEMENT, of 4118 Lake Park Avenue, Chicago, Ill., has been awarded the prize of $50 for the best photoplay ending submitted in the Mirror-Edison Contest.

The four prizes of $10 each for the next best endings have been awarded to KATHLEEN BUTLER, 1976 Arthur Avenue, New York City; CHARLES H. CHAFFEE, 23 Boscourt Apts., Detroit, Michigan; HENRY CLAY GRANT, 347 West 36th Street, New York City; ARTHUR E. HOHL, 336 W. 36th Street, New York City.

The winning title is "THE PHANTOM THIEF." This title was suggested by PHILIP H. LE NOIR, Y. M. C. A. Building, East Las Vegas, New Mexico, who thus wins the prize of $10 offered for the best title.

Work on the production of "The Phantom Thief," with the ending supplied through The Mirror Contest, has already begun at the Edison Studio, under the direction of John Collins. The picture will be released on the General Film Programme, Saturday, March 27.

WELL, it's all over. The bold-faced type to the right will tell you the results of THE MIRROR-EDISON Contest. From the thousands of manuscripts submitted for the prizes for endings, and the still greater number entered for the title award, these six mentioned are the fortunate ones.

Only a month more and the completed photoplay, started by MARK SWAN, and completed by MAUDE MOORE CLEMENT, will be seen on the picture theater screens. HORACE PLIMPTON, manager of EDISON's film production, and one of the judges of the Contest, has lost no time in getting the production of the picture under way, as he knows that the thousands of contestants and their friends are anxiously awaiting the picture. Both Mr. PLIMPTON and Mr. SWAN, who was also one of the judges, are of the opinion that, with the prize-winning ending the picture will make an unusually strong one-reel release. Director JOHN COLLINS, who has charge of the production, is enthusiastic over its possibilities.

In selecting the winner you may be sure that the judges had a most difficult task. From the time the scenarios were narrowed down to sixty-seven the work became unusually trying, for many of the scripts bore all the ear-marks of professional work, while the amateurs displayed admirable originality. With the eleven endings finally taken into consideration, a model composite ending could have very easily been made.

As both MARK SWAN's scenario and the winning ending are to be produced exactly as written, the judges were forced to rule out of the final choice many endings, otherwise admirable, because of the inclusion of scenes that it was not practicable to screen. The task resolved itself into the selection of an ending that was ready to be thrown on the screen unchanged, displaying a certain amount of originality, and satisfying photoplay audiences with its solution of the character's affairs. Mrs. CLEMENT's completion of the story was found to meet the requirements; then the other four were chosen, an equally difficult task; a title selection made, a still more difficult undertaking, and the sealed envelopes containing the key words opened.

The contest closes with a record for continued success achieved by few newspaper contests. The thousands of entries, the smoothness with which every detail was handled, and the excellence of the winning ending are all reasons for THE MIRROR to express its gratitude to its readers. The only regret is that it was not possible to change the rules of the contest at the last moment so as to permit the awarding of a score more of prizes, so good were many of the endings that unfortunately did not secure prizes.

In next week's issue of THE MIRROR we will publish the prize-winning ending in full. We have received many requests to publish also the scenario endings which won the other four prizes, but regret that the press of space will not allow us to do this. If the judges had their way we would print the eleven best scenarios to show the difficult task the arbiters faced in finally awarding the prizes.

Through the publication of Mark Swan's scenario in the Nov. 18 issue of THE MIRROR, and the printing of the prize-winning ending next week aspiring photoplay writers will have a most unusual opportunity of securing a valuable lesson in the photoplay art. By reading the scenario first, and then attending the picture theater on March 27, when "The Phantom Thief" will be released, the photo-playwrights will be able to see just how the black and white script looks after it has been staged by the director. Increased value is given to this feature by the fact that we have received dozens of letters from scenario editors and professional writers praising Mark Swan's scenario as an example of screen technique.

GILBERT W. TRAWILLIGER, the Lubin writer and director, has taken his special company to Anastasia Island, off the Florida Coast, where certain topographic advantages have caused him to stage a drama of the cave days. That finished, the buildings on the island will be used for a thrilling naval drama written by the director himself, then the roofs will be lifted, that realistic interiors may be clearly taken, and last of all the buildings will be shelled and destroyed to furnish the war scenes in the naval drama. How's that for efficiency?

NEWS FILMS ACTIVE

Selig Starts Athletic Series—Talk of Monster Pathe Beauty Contest

Increased activity in the pictorial news film field is apparent from the early Spring plans of the manufacturers. Selig will soon release the first in the new series of pictures depicting athletic contests between the champions in all sports, and there is talk of Pathe inaugurating a beauty contest that will cover the entire United States through the Pathe Weekly.

No information has yet been forthcoming from the Pathe offices concerning the rumored contest, but it is said that the plan is to have a contest open only to the general public, in which thousands of dollars in prizes will be given to the girls whose beauty brings them the most votes. Every city in the United States will be covered in the contest, so that all exhibitors showing the News Weekly will be able to benefit by the interest stirred up through the rivalry of the contending beauties. It is also likely that a co-operative plan with the newspapers of the country would be used to further the contest.

NEW BIG EXCHANGE

Prominent Theatrical Men Interested in Exchange Managed by William J. Gane

F. G. Nixon-Nirdlinger heads the list of prominent Philadelphia theatrical men interested in the newly organized Big Four Feature Film Exchange. William J. Gane, one of the country's pioneer exhibitors, associated with Feliz Isman for years, and the first general manager of the Moving Picture Company of America, is general manager of the Big Four Exchange.

The new organization has opened Philadelphia offices and plans to branch out soon to New York, Baltimore and Washington. The officers are, F. G. Nixon-Nirdlinger, president; M. W. Taylor, representing the Zimmerman interests, vice-president; James H. Simpson, treasurer; and T. M. Dougherty, secretary.

WOMAN HEADS COMPANY

Ouida Bergere, Former Pathe Scenario Editor, to Manage Film Company

A new film company, in which a prominent Wall Street banker is said to be interested, has been incorporated to produce well known Broadway successes on the screen. Already two plays, whose names are household words, have been secured and one of the best known directors in the field, Walter Edwin, engaged as producer. The new organization will be managed by a woman, Ouida Bergere.

Miss Bergere was for five years with Pathe Freres, during which time she was scenario editor and wrote and played leads in pictures and read several thousand scripts. Since that time she has written special scripts for the Famous Players, Vitagraph and a number of other big companies.

Miss Bergere, who, by the way is a Southerner with a most delicious accent, is well known on the speaking stage as well as in the pictures. For two seasons with Wilton Lackaye she created several parts. Her work is well remembered by theatergoers in such plays as "The Brute," "Excuse Me" and "Via Wireless."

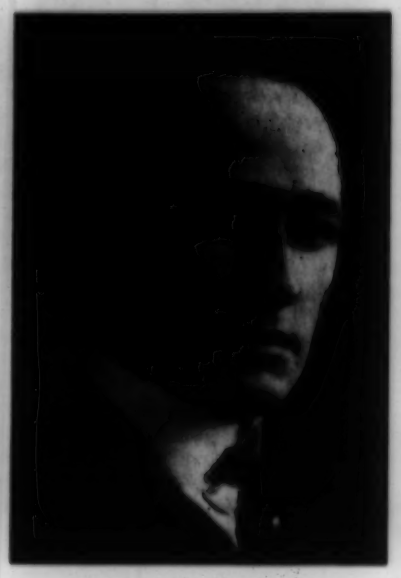
FILMS FOR SALE

Productions of Bankrupt Holland Film Company to Be Sold at Auction

BOSTON (*Special*).—The assets of the defunct Holland Film Manufacturing Company will be sold at public auction by order of the receiver, L. A. Frothingham. Included in the assets are five completed film productions, "Mary Jane's Burglar," "It Might Have Been Worse," "Girl from Tim's Place," "A Vanishing Cinderella," and "Norah Declares War." The films will be exhibited at the Famous Players' Exchange, 98 Pleasant Street, Boston, at three o'clock to-morrow, after which the auction will take place.

Among the other assets that will also be placed on sale at the same time are two Bclair cameras, stage "props," electric motor, shotgun, rifle, tanks and a safe.

WITH THE FILM MEN



CHARLES J. VER HALEN.

We decorate our column this week with a picture of Charles J. Ver Halen, assistant to the general manager of Kriterion. Charlie is an old friend of ours, and most of the boys in New York know him as the former Western representative of the *Motion Picture News*. In Chicago, which is his home town, he is known to everybody worth while in the film business, and, it might be mentioned as a tribute to his popularity there, he organized the Reel Fellows and was secretary of that organization until he moved to New York.

World Film in Sing Sing

On the invitation of Warden Thomas Mott Osborne, officials of the World Film Corporation and a number of newspaper men journeyed to Sing Sing Prison last Sunday to show "Alias Jimmy Valentine," said to be the first picture ever taken showing scenes in the interior of this famous institution.

The trip was made from New York in a special car, and the party was met upon its arrival by Deputy Warden Johnson, who escorted them to the prison chapel, where some nine hundred prisoners were assembled. After a preliminary one-reeler, "Jimmy Valentine" was thrown on the screen, and the reception by this audience of experts of the picture of this story of crook life was one of the highest tributes which could have been paid to a producer. They applauded whenever a particularly good situation was shown—sometimes some of the film men present did not quite understand why—and during the moments of suspense not a sound could be heard until the tension was relaxed by a long sigh. In fact, their expert approval was given to every part of the picture. Director Tourneur should be immensely pleased with this indorsement of the underworld detail by such an audience. At the end of the second reel photographs of the interior of the chapel were taken, and Robert Warwick, who played the lead in the picture, made an apt little speech of thanks to the warden and the prisoners who had assisted in the making of the picture.

Jacob Wilk who personally conducted the party, was decorated with the order of the golden rule at Sing Sing prison Sunday, and speaking of that same trip, I didn't like the way the guards up there looked at some of the advertising solicitors in the party.

Congratulations, Papa and Mamma

There is nothing like reading your own paper for news. In last week's Los Angeles correspondence I found the announcement that Don Meaney had earned the title of "Pop." Don will be remembered best to the boys here as advertising manager for Essanay. He made his first appearance in New York at the first Moving Picture Exposition, and the boys took to him in first-rate shape. Well do I remember that "Expo" myself, and well do I remember Don seeing his first battleship in the Hudson one morning just as the dawn was breaking. The youngster did well in his—it's a boy, eight pounds—selection of parents, as everybody likes "Pop" Meaney, and the few of us in the East who have met Mamma Meaney are unanimous in the opinion that she is a charming little woman. My own best wishes and those of THE MIRROR are most heartily extended to the youngster and his parents. F. J. B.

NEW KALEM STAR

Dorothy Bernard Will Be Seen in Feature Production of "The Second Commandment"

Dorothy Bernard, who was specially engaged by Kalem to play the leading role in "The Second Commandment," has just joined the company of players in Jacksonville, Fla., where that feature is being produced.

Miss Bernard's stage experience began at the age of four, when she toured Australia and America with such stars as Nance O'Neil, Wilton Lackaye, Edward Morgan and Theodore Roberts. Time brought about Miss Bernard's graduation to ingenue roles. The years that followed saw her with various western stock companies and at the Belasco Theatre, Los Angeles. An engagement in vaudeville with William Courtleigh followed. Later she returned to stock, appearing in Detroit and Columbus. Shortly afterwards, this versatile actress became leading woman for the Shuberts, appearing in "The Ringmaster."

It was just about this time that the silent drama was beginning to attract attention and commenced its journey towards its present popularity. Miss Bernard listened to the call of the film, joining the forces of D. W. Griffith, with whom she stayed for two years. According to Miss Bernard, she has appeared in everything from musical comedy to Shakespeare. She is particularly delighted with her role in "The Second Commandment." This feature, which is in three acts, is one of a series being produced by Kalem. Each story of the series will be based upon one of the Ten Commandments, and will be released through General Film's regular service.

WILSON ON THE SCREEN

Edison Company Has Promise of President's Appearance in a Real Play

Director Eugene Nowland, of the Edison Company, seems about to put over a "scoop" long sought by picture producers—the feat of putting President Wilson on the screen as an actor in a real motion picture story. Washington newspapers carry big stories stating that the President, through Secretary Tumulty, has given his promise to appear in the picture, and Director Nowland is in Washington awaiting the opportune combination of a sunny day and a lull in the affairs of state in order to get the President before the camera.

The picture tells a heart interest story, woven around the civil service. The hero, Pat O'Malley, comes to Washington to enter the Government's employ through the civil service. There he meets Gladys Hulette, already in the civil service, and the scenes of their courtship carry them into the White House grounds, where they meet President Wilson.

FILM CARRYING RULES

Chicago Fire Causes New York Officials to Urge More Care—Pennsylvania Also

The following letter has been received from Commissioner Robert S. Adamson, of the New York Fire Department, relative to the carrying of films in public conveyances. The communication is self-explanatory:

Motion Picture Editor, DRAMATIC MIRROR:

GENTLEMEN: On the evening of Nov. 24, 1914, a passenger on a train running out of Chicago carried into the combination smoking and baggage car a paper wrapped package containing four reels of moving picture films which he had secured from a film company in Chicago for use in an exhibition at a suburban club.

The package was placed on the floor of the car between two seats, near the center of the car, and about four minutes after the train had left the Chicago terminal a puff of smoke arose from the package, which was instantly followed by a burst of flame. The train was stopped, but before the passengers could get out of the car thirty-eight persons were badly injured. Two have died as a result of their injuries, and one is not expected to live. The damage to railroad equipment amounted to $2,685.

In order to avoid a similar accident in this city, where films are carried in all public conveyances in all manner and forms, this Department has found it necessary to rule that "No person shall transport inflammable motion picture films in any street car, subway, or elevated line omnibus, ferryboat, or other public conveyance, or carry the same into any railway, subway station, or ferry house unless each of such films shall be inclosed in a suitable metal box with a tight-fitting cover, and not more than ten (10) films so inclosed, shall be carried at any one time by any person."

You will assist this Department very much if you can see your way clear to giving this information as wide publicity as possible.

Respectfully,
ROBERT ADAMSON,
Fire Commissioner.

Pennsylvania's State officials, also, basing their action on the recent Chicago train fire, have issued new regulations urging special care in the transportation of motion picture film.

FROHMAN WITH WORLD

"The Fairy and the Waif" Released by World Film March 1

For two weeks General Manager Sherrill, of the Frohman Amusement Corporation, has been showing the first Gustave Frohman production, "The Fairy and the Waif," at private exhibitions to the heads of the various programmes. As a result of the picture's impression, the Frohman Corporation has been flooded with offers for the releasing rights. But last week on Lewis J. Selznick's return from the Pacific Coast the picture was shown to him, and it did not take the World Film vice-president a minute to close a contract for all of the Gustave Frohman productions on terms which the directors of the Frohman Corporation could not resist.

March 1 has been scheduled as the release date for "The Fairy and the Waif" on the World Film programme.

VITAGRAPH GIVES BENEFIT

On Thursday evening, Feb. 18, at the Vitagraph Theater a benefit for the "Save a Home Fund" will be given by Mrs. J. Stuart Blackton. She has purchased the entire house and will devote the proceeds of that evening to this charitable cause. In addition to the program there will be an added attraction in the presence of the many pretty Vitagraph girls who will act as ushers and programme distributors. They will be assisted by many prominent society girls who are interested in this "Save a Home Fund." Among the Vitagraph girls are Lillian Walker, Norma Talmadge, Dorothy Kelly, Lillian Herbert, Anita Stewart, Ethel Lloyd, Betty Gray, Nitra Frazer, Leah Baird and Rose Tapley.

"DAMON AND PYTHIAS" CAMPAIGN

The Universal Film Company has issued one of the most complete advertising campaign books ever published in the picture field, to aid exhibitors who book "Damon and Pythias," now being released through the regular service. From the smallest reading notice to twenty-four sheet stands, every possible medium of publicity is covered.

The Mammoth Outdoor Stage.

One of the Lions at Close Range.

A Speedily Built Set Ready for Use.

SOME VIEWS OF UNIVERSAL CITY, WHICH WILL BE FORMALLY OPENED IN MARCH.

LIVE NEWS FROM THE COAST

Smalleys No Longer with Bosworth—Harold Lockwood Joins American—Disband Biograph Comedy Company

LOS ANGELES (*Special*).—The Pacific colony continues to make its changes. The Smalleys have severed conections with Bosworth, Inc., after producing many splendid features for that link in the Paramount chain. Mere report says these producers will return to the Universal, but rumor is an unstable thing in filmdom. Max Figman has quit his first film love and now is organizing his own corporation in order to do more effective work in the fulfillment of the promise he made himself to remain in pictures permanently, assisted ably by Lolita Robinson, his beautiful and gracious leading woman and wife. A business announcement says that the Kalem studio, now at Glendale, near the foothills, will be removed to Culver City, a new, modern little town between Los Angeles and the ocean. It is supposed that the comedy company, located near Hollywood, will go there also, although no details are given. Harold Lockwood, familiar to fans as leading man in Selig and Famous Players' pictures, has joined the American at Santa Barbara. The Biograph comedy company here has been disbanded following the resignation of Dell Henderson, the director, who goes to the Keystone after six years of success at the old stand.

The film colony has provided a pleasing solution as to selection of a "queen" for the Panama-Pacific Exposition. Many business organizations and lodges have nominated their favorites. The picture-makers, at first in a quandary because of so many queens in their own field, have found a way. They have selected a beautiful woman outside of their own ranks and will appeal to the entire country for votes. The candidate thus favored is Gladys Nicholson, a member of the exclusive set here. Manufacturers have joined in the campaign of electing Miss Nicholson with greatest enthusiasm. At the close of regular screen releases, the candidates animated pictures will be shown with a curtain announcement, asking the fans for their votes and directing them to find voting coupons in film trade journals. Don Meaney, powerful in manipulating a typewriter in a cause entirely just, has been chosen to direct the fortunes of the publicity campaign. With manufacturers, exhibitors, trade journals and the Napoleon of printers' ink—Meaney—all busy, Miss Nicholson should begin preparing her robes. What other result can there be?

The alert Oscar Steyn, editor of the *Photoplayers' Weekly*, of Los Angeles, added an attraction to the great annual ball of the Photoplayers' Club. He prepared the souvenir book of actual photos and autographs for the auction sale, outshining any previous efforts in this direction. The sale has not occurred at this writing, but a bid of $1,000 will be made to start the auction, declares a well-known film man who will make this offer at the opening.

New directors at the Mutual Studios are Baldy Belmont, Tom Browning, the comedian, and Lloyd Ingraham.

OUIDA BERGERE,
To Manage New Film Company.

Adolph Zuker, head of the Famous Players, has put in many busy days here in company of Manager Al. Kaufman.

The Pacific Film Athletic Association is in training, all seven of them. The cup is coming and the hand-ball championship looking alarmed. Dwan's feet are better, Kaufman's dive shows class. Pickford's tesserino is looking up. Kirkwood's left-hand drive is convalescing. Crisp's $2 is gone. Moore's eye is recovering. Hale's averdupois is fading slowly.

Inspection day for Universal City will occur March 7, when the public will be admitted. A big programme has been arranged for morning and afternoon. It will include a rodeo and dance. The company expects to have all Western aggregations housed at the "City" by that time. One of the features of the day will be a speech by Manager Bernstein. Crowds are expected.

Director Cabanne, of the Griffith-Mutual, "pulled" a fire which caused as many thrills among the actors as ever shot through an audience at a climax, when the big scene of "The Lost House" was put on with the aid of Chief Ely and his fire department. Two tubs of distillate were touched off inside the set and Frances Burnham had no choice but to make a third-story leap, whether or no. Although her first experience, the actress made a great jump and landed in the life net. Chief Ely and his crew did some rapid-fire professional work in order to save the studio after the fire demon began to get into its stride.

By the time of this publication David Horsley will be here to start his picture companies at work. This has been said before, but repetition does not harm.

Within a few days Bob Leonard will have completed his fifteenth and last release of the "Master Key" series.

Wet pavements and lack of skid chains claimed two victims here. Goldie Colwell, of the Tom Mix company, Selig Western, suffered a sprained wrist and scratched face. Director Sydney Ayres was stunned by his fall and was forced to direct from a wheel chair several days.

"Thirteen; count 'em," says Dave Jacobs, publicity expert for the Keystone. He means the number of stars signed up for stock at Mack Sennett's throbbing studio at Edendale. Well; Mack is just as lucky at "13" as anywhere. Nothing seems to stop him.

Little Blanche Schwed, the accomplished child actress, playing Mr. Beban's daughter in "The Sign of the Rose," caused deep alarm by her absence at the Inceville stage. The hills and canyons were searched. She was found, sound asleep in her dressing room, all made up. When awakened she exclaimed: "They; what's the matter? Didn't the alarm clock work?"

Adam Kessel, Jr., and Charles O. Baumann, heads of the New York Motion Picture Company, were guests at a dinner here, given them by members of the De Luna Club, an Inceville actor organization. They have everything, including clubs and appreciative bosses at Inceville.

Henry Otto was a delighted visitor to the Angel City this week. He remained all of eight hours but managed to meet up with the "gang" at Levy's. Otto looked good to us. Some moustache for a youthful director.

Director William D. Taylor, of the Favorite Players, will "rest" by putting on a one-reel comedy with John Sheehan and Neva Gerber in the cast. Taylor has just completed the six-reel "The High Hand."

Billie Brown has returned to the Mutual after his trip east.

The Christie Nestor Comedy companies are turning out two releases a week, despite winter weather.

Thomas Ricketts, of the American, has begun the production of four-reel dramas. Harold Lockwood is his leading man.

And now Mary Alden is doing it. She is a sob sister and is seen telling the editor where to get off during newspaper scenes at the Mutual. Miss Alden has done so much harm to humanity during the last few pictures, it is with much relief we hear of her change of heart.

Prince O'Hara, who finds startling news in the wilds of Inceville, has a new suit. This is in the line of news.

Dave Morris, the "boob" comedian of the Biograph, will remain in California together with a number of other fascinated eastern players. Morris originated the remarkable boob character seen on the screen and is another find of which the screen is proud.

Director Jack LeSaint has completed "The Circular Staircase," the big feature with which he and Miss Stella Razeto, lead, have been struggling for several weeks. The negative hints at much success for this Selig release.

Col. Selig is expected in Los Angeles next month to participate in the opening of the Selig Jungle Zoo.

Tom Walsh, who was burned by powder during a Universal picture, has recovered to a great extent.

W. E. WING.

Big Edison Features in Regular Service

Gertrude McCoy and Augustus Phillips in

"A Tragedy of the Rails"

Released March 5. 2,000 feet.

The deadly hatred of two men in struggle for the operator's hand—their fight to death in the flying engine of the runaway train—the breath-stopping leap of Gertrude McCoy from the speeding handcar to the rushing engine—gives thrill upon thrill till the suspense fairly strains with tenseness.

The 3-part Feature Film Weekly

Mrs. Fiske's Great Success, "In Spite of All"

Released March 1st, featuring

GERTRUDE McCOY, ROBERT CONNESS and SALLY CRUTE

The mastercraft shown in this plot, the heart interest tied to the tragic of the innocent, faithful wife battling singlehanded against a wily, artful vampire who uses a weird hypnotic perfume to dull man's souls, has no equal.

Those Waddy and Arty Comedies

(Alias Wadsworth and Housman)

They are putting more crackling good *funny stuff* and *funny wrinkles* into films than any single comedian ever could. It's the *new* kind of Edison comedy. There's a great string of 'em now.

BESSIE LEARN and HARRY BEAUMONT in a comedy of the kitchen and the cook who wouldn't be fired. Released March 3. 1,000 feet.

VIOLA DANA, the little leading lady, in "The Portrait in the Attic." A pathetic picture of beautiful child love. Released March 6. 1,000 feet.

Thomas A. Edison

THOMAS A. EDISON, Inc.

267 Lakeside Avenue, Orange, N. J.

GOSSIP OF THE STUDIOS

GLADYS HANSEN,
As a Lubin Player. Coming in "The Evangelist" and "The Climbers."

HUNDREDS WHO HAVE seen Beatriz Michelena in the screen-drama, "Mignon," have questioned whether or not she wore a wig. They admired her long curls, but doubted their genuineness. As a matter of fact, Miss Michelena does not have to wear a wig. She is the possessor of a beautiful head of hair, and, unless the exigencies of some part absolutely demand the use of a wig, she prefers to be seen in her own natural charms without any artifices.

ARCHER MCMACKIN, formerly producing at the Essanay Company's Chicago studios, and more recently with the Albuquerque Film Company, has joined the Universal forces. Bertha Burnham, Ernie Shields, and Eddie Boland are included in his company, working at Universal City.

CAMERAMAN WHIPPLE, of the Universal Animated Weekly, took his camera on a sixty-mile-an-hour ride on a toboggan at Saranac Lake last week. The camera had to work for its ride, however, for all the way down Whipple turned the crank and filmed the flying scenery.

SALLY CRUTE continues to be cast as a fascinating charmer of willing men. In the Edison adaptation of Mrs. Fiske's great play, "In Spite of All," she is seen as the famous dancer who lures the hero. One scene shows the stage of the opera house, with Miss Crute, clad in fleshings, bowing her thanks to the applauding audience after one of her great triumphs.

PROBABLY WILLIAM FABLES, of the Edison Company, never had a more sincere compliment paid him than that unexpectedly entering into Edison's "The Pest of the Neighborhood," in which he plays the goat. The play was being filmed in front of a shanty, for "atmosphere," when a real goat ran out of the door unexpectedly. It stood staring at his big brother goat in such a puzzled, interested way as to inject a fine comedy touch to the comedy. No amount of coaxing could get the goat to enter into the second picture.

EDWARD EARLE has just discovered that he and Jessie Stevens, his Edison fellow player, were in the same cast of the "Dairy Farm," a stage play, about fifteen years ago. These two players have been in daily association for nearly two years and never recognized each other as one-time associates.

GERTRUDE MCCOY, the Edison star, who admitted to having been stung on the purchase of her automobile, extracted the sting when she won her lawsuit Wednesday in Part II. of the Supreme Court, New York, getting her money back, with the defendant dealer having to foot the costs or go to jail. Counsel for the defense objected to Miss McCoy using "lemon shade," instead of yellow, in describing the car, but she insisted that it was truly a lemon shade, even if the car had a yellow streak in it.

HECTOR DION, whose appearance with the Biograph Company will be remembered, has returned from England, where he has been playing leads in the Florence Turner pictures. Mr. Dion's stage work has brought him to many sections of the globe, but he candidly admits that it was homesickness that brought him home.

"LARRY" MCGILL is now directing for Reliance. Director McGill has in the past produced for All Star, Humanology, Eclair, and once before turned out Majestic-Reliance pictures.

SAYS ETHEL GRANDIN: "I want a scenario that will give me an opportunity to dance." Miss Grandin is the grat-granddaughter of Rose Cerita, the most gifted danseuse of her day and was herself trained to follow in her famous great-grandmother's footsteps. But the screen claimed her before the day of her debut as a dancer, and she has since been scanning scenarios vainly for one that offered her an opportunity to indulge in her neglected art.

WHEN THE MASSIVE glass studio at the Bosworth plant in Los Angeles was recently finished, and all was ready for work as soon as the glass was cleaned, word was sent to a cleaning company to send men at once. A few hours later Manager Eyton saw a lonely-looking little Italian, with a small tin pail in one hand and a little rag in the other, wandering about the grounds. "What do you want?" he asked. The little man looked at him pathetically. "Me washa da wind," he said. With a comprehensive gesture which took in all the thousands of panes of glass in sight, Mr. Eyton said: "Here is da wind!" There was a silence for one moment. "Me see da boss!" Pietro gasped, and beat a hasty retreat through the gate. His description of the task when he saw the boss is a rather picturesque thing to think about.

BECAUSE OF a nervous breakdown, occasioned by too close application to his work, Charles Giblyn, director of the Big "U" company at Universal City, has spent several days under the care of his physician. Murdock MacQuarrie, leading man of the company, is continuing the direction of the current picture.

JOHN G. BRAMMALL, who has been seen in Biograph, Majestic and Kinemacolor pictures, has been specially engaged by the Universal and is working with the Big "U" company on the Pacific Coast.

GLADDEN JAMES, who plays Vitagraph heavy or juvenile parts with equal facility, had closed a successful Broadway engagement once and was on his way to his Cleveland home, when he stopped off at Buffalo, met a few friends, and by the end of the evening had lost all his money. Luck came his way with a four-a-week job as waiter in a restaurant with tablecloths and three meals a day thrown in. James admits he wasn't a bowling success in the part.

A SPECIAL STEAMER has been chartered to take Norma Phillips, Marguerite Loveridge, Evelyn Dumo, the Misses Drew, James and Adey, J. W. Johnston, Arthur Donaldson, Charles Mason, Ezra Walck, George Day, Arthur Forbes, Frank Holland, Edward Fay, James Barnes, Alfred Fischer, Director Oscar Eagle, and Assistant Harry Weir and Marc Edmund Jones to Bermuda for a series of pictures.

GLADYS HANSEN will play the leading role in the forthcoming Lubin feature production of "The Climbers," the part originally played by Amelia Bingham. Clay M. Greene is the author of the scenario, and the supporting cast includes George Soule Spencer, Jack Standing, Charles Brandt, Ruth Bryan, Rosetta Brice, Peter Lang, and Ferdinand Tidmarsh.

MARIE EMPRESS has completed two picture engagements, one as the "heavy" in Lew Fields's "Old Dutch," the other as the Firefly in the Famous Players' "When We Were Twenty-one."

KALEM COMPANY

BARRIERS SWEPT ASIDE
An All-Star Cast in a Modern Two-Act Drama
"Incompatibility of temperament," the cause of the majority of divorces, is the theme of this unusual story. It is one of the best two-act dramas we have ever released.
Released Monday, March 1st
Advertise this with the 1, 3 and 6-Sheet, 4-color Lithographs

FLIRTATIOUS LIZZIE
Because she just can't make her eyes behave, Lizzie causes a battle-royal in which every man in town participates.
Released Tuesday, March 2d. Striking One-sheet Poster

JARED FAIRFAX'S MILLIONS
Wednesday, March 3d. Two-Act Episode of the
GIRL DETECTIVE SERIES
Death hovers over the four prisoners in the air-tight, steel vault under the millionaire's home. The remarkable plan used by the Girl Detective to bring help, makes this a decided novelty. *Are You Showing this Series?*
The 1, 3 and 6-sheet, 4-color Lithographs for this headliner are sure-fire Business-Getters

HOW IDA GOT A HUSBAND
Although her face is her misfortune Ida succeeds in landing a husband after a series of adventures which make this a riot of fun.
Released Friday, March 5th. Attractive One-sheet Posters

THE DEATH TRAIN
An Episode of the
HAZARDS OF HELEN
Railroad Series
Bound and suspended from a trestle by a rope, one end of which is made fast to the track, Helen makes a sensational escape from death when the train severs the line. Don't miss this episode.
Released Saturday, March 6
Strong 1 and 3-Sheet 4-color Posters

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COMING "A Fool There Was" IN PREPARATION Wilton Lackaye in "The Children of the Ghetto"

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ROBERT EDESON

BEN WILSON *"All that's"*
UNIVERSAL FILMS REX BRAND

VITAGRAPH

"THE PROFESSOR'S NIGHTMARE"—Comedy Monday, Feb. 15
Melodrama and liquid intoxicant make the Professor a superbly villain. Burning out and treating head cure him. NICHOLAS DUNAEW, KATE PRICE, EDWARD ELKAS and FLORENCE NATOL comprise the cast.

"O'GARRY OF THE ROYAL MOUNTED"—3 Part Drama Broadway Star Feature Tuesday, Feb. 16
In the capture he is thrown from the precipice. He is saved from drowning by the woman he befriended. A narrow escape and daring rescue. EDITH STOREY and NED FINLAY in leads.

"SOME WHITE HOPE"—Comedy Wednesday, Feb. 17
Full of punch, a sure winner. A lucky blow puts his opponent away—then he wakes up. DONALD MacBRIDE and NICHOLAS DUNAEW are the principals.

"THE QUALITY OF MERCY"—Drama Thursday, Feb. 18
The King is overthrown by his own daughter. He rejoices in his overthrow and his subjects make merry with him. EDITH STOREY, ANTONIO MORENO and star cast.

"A MADCAP ADVENTURE"—Comedy-Drama Friday, Feb. 19
Tommy is a venturesome girl. She is saved from an adventure and gladly accepts the man who protected her. DOROTHY KELLY, JAMES MORRISON and star cast.

"TWICE RESCUED"—Two Part Drama Saturday, Feb. 20
He twice saves Nana's life and incurs his brother's hatred. They become inseparable for life. DOROTHY KELLY, JAMES MORRISON and all star cast.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"WHEN SAMUEL SKIDDED"—Comedy	MONDAY, FEB. 22
"THE STILL, SMALL VOICE"—Two-Part Drama	TUESDAY, FEB. 23
"THE YOUNG MAN WHO FIGGERED"—Comedy	WEDNESDAY, FEB. 24
"THE WORTHIER MAN"—Drama	THURSDAY, FEB. 25
"A MAN OF PARTS"—Comedy	FRIDAY, FEB. 26
"A DAUGHTER'S STRANGE INHERITANCE"—3-Part Drama Broadway Star Feature	SATURDAY, FEB. 27

THE VITAGRAPH COMPANY OF AMERICA, E. 15th St. & Locust Avenue, Brooklyn, N. Y.

BROADWAY STAR FEATURES
THAT PUT BROADWAYS ALL OVER THE MAP

A MILLION BID	5 Parts	THE WIN(K)SOME WIDOW	4 Parts
GOODNESS GRACIOUS	3 Parts	THE TANGLE	4 Parts
MR. BARNES OF N. Y.	4 Parts	THE LOCKED DOOR	3 Parts
LOVE, LUCK AND GASOLENE	3 Parts	SYLVIA GRAY	4 Parts
CAPTAIN ALVAREZ	4 Parts	THE LITTLE ANGEL OF CANYON CREEK	3 Parts
SHADOWS OF THE PAST	3 Parts	THE MAN BEHIND THE DOOR	4 Parts
MR. BINGLES' MELODRAMA	3 Parts	G. O. D. From the Play	4 Parts
MY OFFICIAL WIFE	3 Parts	HEARTS AND THE HIGHWAY	3 Parts
UNCLE BILL	3 Parts	THE WHEELS OF JUSTICE	4 Parts
THE PAINTED WORLD	3 Parts		
A FLORIDA ENCHANTMENT	3 Parts		
413	3 Parts		

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA

G O D

SPECIAL BROADWAY STAR FEATURE

From the Play by FREDERIC CHAPIN

Produced at

The Gaiety Theatre

Released through the

General Film Special Service

IS IT FUNNY?

"You had better have your sides insured before going to the Vitagraph Theatre this week, for 'C. O. D.' may split them. Nothing has caused so much laughter as 'C. O. D.'"

—*N. Y. American.*

'NOUGH SAID

WITH THE EXHIBITORS

For purposes of graded taxation a census of sixty of the largest theaters was taken in Portland, showing a total seating capacity of 30,000, or an average of 500 seats per house. According to the new tax scheme, each house will pay $20 flat and 10 cents per seat additional.

The Colonial Theater, Lawrence, Mass., had during the recent booking of "The Christian" an added attraction in the person of Edith Storey, the Vitagraph star who played the part of Gloria Quayle in this production. Leaving New York in the morning, she drew big crowds at both performances, returning the same night.

The employes of the Majestic Theater, Wilmington's de luxe picture house, have formed a club known as the "Paramount," in honor, it is said, of the features which form a large part of the weekly programme. James Ginns, manager, was elected president; Joe Belair, assistant manager, was chosen as vice-president; Leroy Bye, head operator, as secretary, and Harry Gilbert, doorman, as treasurer. The members include all the employes of the house, including ladies. One banquet has resulted and the immediate plans are for more of the same kind. THE DRAMATIC MIRROR was chosen unanimously as the official trade paper of the organization.

The Itala Film Company is optimistic of its four-reel picture, "The Treasure of the Lousats," with Lydia Quarahta, lead in "Cabiria." Both Walter Isaac, general general manager for the All-Star Film Rental Company, which controls northern Jersey and New York State rights, and Harry Bryan, of the Metropolitan Booking Offices, Philadelphia, controlling eastern Pennsylvania, Maryland, Delaware, Virginia, and Washington, D. C., report the picture "big."

The Hybar Film Corporation, of Atlanta, Ga., claims the only projection room south of the Mason and Dixon line. The corporation operates the Grand Opera House in Atlanta and is opening a branch office at New Orleans. It controls, for the eight Southern States, the releases of the Alliance, Cosmos, Excelsior, Favorite Players, Masterpiece, Oz, K, C., Flamingo, Select Photoplay, Ivan, Sawyer, United, Great Northern, and Kismet companies and lately has added the Apex brand.

The Canadian Government has granted to a firm to be known as "Columbia Amusements, Limited," the right to incorporate to the amount of $1,000,000. Montreal is given as the home place of business, and much property has already been acquired in Quebec. The promoters are Albany Cloutier, Alberic Cloutier, Leopold Bertrand, C. Damien Bertrand, and Jean Renaud, and the purpose of the corporation is to operate amusements of all kinds, principally motion pictures with vaudeville.

Indictments were found by a Louisville, Ky., grand jury against the Colonial Amusement Company, which operates the Colonial and Star theaters, and against J. H. Stamper, Jr., who runs the Orpheum house, charging each with violating the Sabbath by operating pictures. Both the picture men claim that County Attorney Yancey offered to annul the indictments if they would agree to close by 8.30 P.M. on Sundays, which both proprietors refused to do. It is understood that the grand jury means to enforce the law prohibiting business on Sunday.

Philadelphia's latest steel and concrete house is the "Tioga," situated at Seventeenth and Venango streets. It seats 1,700 and is equipped in the latest style. Mark W. Wilson is the manager. The opening attraction was a feature in which William Farnum took the leading part.

Another fireproof structure equipped inside and out with the latest devices for the comfort of its patrons and seating about 500, is the Berman Photoplay House, which opened last week at 913 East Baltimore Street, Baltimore, Md.

The New Theater of Baltimore closed its doors after a long stretch of vaudeville bookings. After altering the interior and installing an orchestra of twenty-two pieces under John D. Farson, leader, the house opened again with a select programme of features and short comedies. "Du Barry" was the first attraction.

Three picture men, A. F. Brentlinger, F. J. English, and C. W. Mason, the first two of whom are operating a theater at Fort Wayne at the present time, have practically completed negotiations for leasing an old church at Sixth and Cherry streets, Terre Haute, Ind. After remodeling, the structure will have seating capacity for 1,400, one of the largest film theaters in the State.

Connecticut also added another house to the film ranks when, recently, S. Z. Poli, of New Haven, took over the O'Neill Theater in Waterbury and in connection with its former owner will operate the house as one of his string of picture places.

WEBSTER CULLISON

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LEADING
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CURRENT RELEASES

Ashley Miller
"The Girl Who Kept Books"
Feb. 13

Charles J. Brabin
"Her Husband's Sin"—2 parts
Feb. 19

Richard Ridgely
"Olive and the Heirloom"
Feb. 2

John H. Collins
"The Stone Heart"
Feb. 6

Langdon West
"The Voice of Conscience"
Feb. 20

Charles "Doc" Ranson
"Seen from the Gallery"
Feb. 3

FEATURE FILMS OF THE WEEK

"Stop Thief" Makes a Rollicking Comedy—Edison Presents Adaptation of "In Spite of All"—Gaby Deslys Makes Screen Bow in "Her Triumph"—"A Daughter of the People"

"STOP THIEF"

A Five-Part Adaption from the Play of the Same Name, Featuring Mary Ryan and Harry Mestayer. Produced by George Kleine, Under the Personal Direction of George Fitz Maurice.

Nell Jones ..... Mary Ryan
Jack Doogan ..... Harry Mestayer
Mr. Cluney ..... Harold Howard
Mr. Carr ..... Albert Tavernier
Dr. Willoughby ..... William Boyd
Mrs. Carr ..... Augusta Burmester
Joan Carr ..... Della Connor
Madge Carr ..... Marguerite Boyd
The Detective ..... Dan Mayles
The Clergyman ..... Soldine Powel

In just so much as the play "Stop Thief" was funny, in just so much more is the picture funnier, for whereas the picture follows the play as closely as is possible, still there are several added touches that tickle the risibles to even a greater extent than was possible in the dramatic production. And principal of these added attractions is a dog, of the dachshund variety, who was born a real comedian and who furnishes one of the biggest laughs in the picture.

It can be said without exaggeration that "Stop Thief" is one of the funniest comedies ever thrown upon the screen. It is one continuous laugh from start to finish, and when I say laugh I mean a wholehearted, side-splitting laugh and not a snicker of amusement. And furthermore every one of the multitudinous laughs is caused by a really amusing situation and not by the burlesque foolish absurdities that many manufacturers consider the component parts of a moving picture comedy.

Far be it from me to decry anything that is really funny, irrespective of the form it may take, but nevertheless it is certainly more enjoyable to look at a picture that is made up of really humorous legitimate comedy than one that is amusing from merely an absurd standpoint.

The production is extremely well cast, every member of the company getting a laugh at some one time or another. George Fitzmaurice, under whose personal direction the picture was produced, deserves the utmost credit for his most able direction and also for his ability to make the members of his company get the most out of every situation in a manner that is most admirable.

Mary Ryan makes a most delightful thief, pretty, winsome and appealing, with a personality that is most magnetic. Harry Mestayer handles a difficult role in a masterly manner and handles his many situations with delicacy and skill. The other members of the cast are consistently good.

The plot of "Stop Thief" is so complicated that it would be impossible to do it justice in the limited space devoted to this review. It deals with kleptomania, near kleptomania and downright plain, common garden variety of thievery. Jack Doogan, a thief, persuades Nell Jones, his fiancee, to aid him in one more "job" before he marries and reforms. Nell is also light fingered, and, obtaining a position as maid in the household of a millionaire, immediately starts her nefarious work, stealing a valuable ruby ring. She is suspected and the police telephoned for, and in order to save herself secrets the ring in the pocket of Mr. Cluney, who is about to marry Madge Carr, the millionaire's daughter. Cluney confesses to Dr. Willoughby that he is an unconscious kleptomaniac. When the detective from headquarters arrives Nell circumvents him and introduces Jack Doogan to the millionaire as the detective. Jack and Nell then proceed to systematically loot the place. They reform for some unknown reason at the moment when their depredations have been successful and the picture closes with a triple wedding and everybody happy.

The one regrettable feature of the story is that it has such a weak ending and one so inconsistent with the events that have gone before. But that fault must be blamed on the original authors of the play and not the producers of the picture. The photography, settings and technical details were consistently good and in harmony with the high order of merit of the other details of this really funny comedy. E.

"IN SPITE OF ALL."

Edison Drama in Three Reels. Based on Steele Mackaye's Play of the Same Name. Directed by Ashley Miller. Released March 1.

Alice Clandanning ..... Gertrude McCoy
Carroll Clandanning ..... Robert Cooneas
Winthrop ..... Augustus Phillips
Stella ..... Sally Crute
De Granville ..... William Bechtel
An Admirer ..... Harry Eytinge

Steele Mackaye's version of Sardou's "Andrea," which he called "In Spite of All," was produced by Minnie Maddern in 1885, five years before she became the wife of Harrison Grey Fiske. For a long while the play remained a popular attraction and now, just thirty years after the initial production, it is revived in photoplay form. Ashley Miller prepared the scenario and directed the picture, which is acted by a strong cast, numbering some of the most able players in the Edison studio. There is no fault to be found with the acting as far as it goes, but it does not always go quite far enough, and this, no doubt, is due to the somewhat sketchy construction of the scenario. Rather too often one sees the bare skeleton of the plot without its covering of flesh and blood characters. Particularly in the first reel, the scenes seem fragmentary, and even later on the action is a bit jerky and the conviction born of thorough characterisations is lost.

Some shortcomings notwithstanding, "In Spite of All" is well worth seeing. Gertrude McCoy is Alice, the role played by Mrs. Fiske, and Robert Cooneas is Carroll, the man she loves "in spite of all." In modern settings, with fashionable people of the present, what remains of Sardou's plot seems timely enough to have originated with a scenario writer of to-day. In fact, much the same story has been told in pictures uninspired by classic models.

Carroll is infatuated by Stella, a dancer, but he escapes from her spell and, after a brief acquaintance, falls in love with Alice. Soon they are married and all goes well until Alice's brother Jack is added to the string of the dancer's admirers. Carroll tries to rescue him, but instead succumbs a second time to the wiles of Stella, and it is this indiscretion that his wife is obliged to forgive. Out of such material, with many secondary characters that serve a useful purpose in the story, the Edison company has made a photoplay which offers plenty of incidents and plot complications. One typical French touch, perhaps the only one in the picture, is the manner in which perfume is made to evoke amatory longings. At least this much of Sardou has lived through the years and the alterations that "Andrea" has experienced at the hands of adapters. The picture is tastefully staged and, as intimated before, the cast is excellent. D.

A TYPICAL MUSICAL COMEDY SET ON THE SCREEN.
A Scene from "Old Dutch," World Film Feature, Starring Lew Fields.

"HER TRIUMPH"

Famous Players Feature, Presenting Gaby Deslys, Assisted by Harry Pilcer, in a Specially Written Screen Play Exploiting Their Dancing Ability. Released Feb. 8.

"Her Triumph" is a vehicle and rather good vehicle at that for displaying the personality, terpsichorean ability and Parisian costumes of Gaby Deslys. Of course there is a plot and a story which under ordinary circumstances would be considered a good moving picture story, but with Mademoiselle Deslys in the cast the dramatic value of the story is completely dwarfed by her magnetic personality and wonderful dancing.

And her dancing is indeed well worth going to see. Seductive, sensuous, passionate, it depicts in its entirety the freedom of a care free untrammeled spirit. From beginning to end whether she is developing the various incidents in the plot or whether she is dancing, she is not acting, she is just expressing herself. Mlle. Deslys can be expressed in one word, she is elemental, and that is quite a rarity in these modern over-civilized times. Her's is a compelling personality and irrespective of your own thoughts, viewpoint, beliefs, or condition of servitude you are forced and compelled to admire her freedom of action and spontaneous happiness.

The story is typically French, the motif made familiar by Balzac, Daudet, and a score of other equally well known French writers. It deals with the opportunity suddenly presented to the understudy in the chorus to step into the star's shoes, and her succeeding triumph. Then the former star, to obtain her revenge, threatens to stop the cash allowance of her noble and impecunious lover unless he succeeds in doing away with her rival. The count hires two Apaches to abduct the youthful heroine and bring her to his villa. He is about to seduce her when the youthful hero in the shape of Harry Pilcer and the police rush to the rescue. The acting throughout is good, the settings elaborate and the photography excellent, but it all only serves as a background for the real attraction, Mlle. Gaby Deslys. E.

"A DAUGHTER OF THE PEOPLE"

Five-Part Dyreda Art Film Production Released Through the World Film Corporation Feb. 15. Written and Directed by J. Searle Dawley.

Arthur Stillman, senior partner ..... Robert Broderick
James Thornton, junior partner ..... Frederick de Belleville
Dell Hamilton, the factory worker ..... Laura Sawyer

To date, J. Searle Dawley has devoted himself to subjects that would appeal to a large class of people, to which the present—principally a labor problem—is no exception. In this way he lays himself open to a much wider and more minute criticism, as a larger audience and more properly critical one may judge of the results. It is highly probable, however, that general commendation will result.

"A Daughter of the People" was one of Mr. Dawley's stage successes which, according to the usual picturizing process, has changed its aspect in some essentials, stuck to the story closely, for the sake of clarity, and cut all bounds in artistic effects, as one would expect of this director. From him something new in the technique of settings or scenic beauty is usually to be learned. His artistry does not consist solely in selecting pretty exteriors or building equally admirable interiors, but he makes common views reveal their beautiful side as well. The whole is a kaleidoscopic effect of scenes that shift from close up to normal in a continuous effect of unusual background and handling of the cast. It is only another instance of a Dawley production making a good story genuinely attractive.

A fair presumption is that, given the uncommon chance of staging his own play, the producer knew what types he wanted for characters. Robert Broderick and Frederick de Belleville represent accurately such partners as one would expect to find as the wealthy owners of a monopolistic cotton mill. There is nothing very pretty figuratively about either of them. Laura Sawyer plays the mill worker who sacrifices herself for the good of her people in a fairly tragic and satisfactory manner. The workers out of a job are led by a well acted character of virile and huge proportions; the lover is represented by a factory engineer, and with the half-witted brother of the girl, the three together are perhaps as clever as any part of the cast.

In reality the play divides itself into two parts, the climaxes of which occur in the third reel, ending the industrial dispute and settling thereafter into a domestic problem. It begins with the owners declaring the mill closed because of lack of cotton, when they are in reality using this means to corner the market. Finding where they have hidden a huge amount of the raw cotton, the workers set fire to its storage place, the spectacular burning of which is accompanied by the death of the leader's own boy. They storm the mansion of the senior partner. The latter, in love with the girl, promises work at full pay provided the girl will marry him that night. In love with the engineer, she reluctantly consents, but through an expired justice of the peace's license the ceremony becomes known as illegal. There follows a period of readjustment wherein the girl accustoms herself to new surroundings, while at one point Mr. Dawley uses double exposure to deceptive effect as the owner visions an around-the-world honeymoon they will take. The remainder of the offering relates simply, but sometimes with a false dramatic note, how a pamphlet from the factory awakens her old love, and her reception at the mill, where her fellow workers of other days have learned of the illegality of the match. Allowing this knowledge to become public, and the later interview in which her husband offers to give her to the other man, and his finally taking her in his arms, determined to right the wrong, seem slightly overemotional and forced. Yet these slight deflections from the natural order of events is insufficient to more than momentarily divert from a thoroughly artistic production. F.

"THE BACHELOR'S ROMANCE"

A Four-Part Adaptation of the Play of the Same Name by Martha Morton, Featuring John Emerson and Produced by The Famous Players Film Company.

David Holmes ..... John Emerson
Sylvia ..... Lorraine Huling
Harry ..... George Le Guere
Gerald ..... Robert Dale
Helen ..... Sybilla Pene
Aunt Glen ..... Maggie Fisher
Savage ..... Phillip Hahn
William ..... Thomas Mcgrath
Martin ..... J. Findlay

"The Bachelor's Romance" is styled a sentimental comedy and it is fittingly characterized, for it is replete throughout with sentimentality of one form or another. This continual dose of sentiment, however, is counteracted to a great extent by the very delightful characterisation which John Emerson gives to the retiring, eccentric, critic, abnormally afraid of women. The story is not dramatic, neither is it full of action but it is pleasing on the whole in a mildly saccharine manner.

And though one is fully aware just how it is going to end up before half of the first part is seen, still there is interest enough to excite the curiosity to the very end just to see if the ending is the same as you thought it would be. And you are not disappointed.

The acting of Mr. Emerson is delightful throughout. He handles a difficult character with delicacy and feeling and sympathy, and at no time does he take advantage of the numerous opportunities to overact. This, if I may be permitted to say so, is one of the principle characteristics of good acting, the knowledge of knowing when to repress the obvious. Lorraine Huling as the ward and heroine cannot be commended to any great extent. Maggie Fisher's portrayal of the New England farmer's wife was a bit too termagant in parts, otherwise she handles the character part in an able manner. The rest of the cast was capable.

The story bears a resemblance to the novel of William J. Locke "The Morals of Marcus Ordeyne," and has another scene in it that appears to have been taken bodily from Charles Lever's "Harry Lorrequer." It deals with a literary, bashful, timid critic very much afraid of women, who is made the guardian of a ten-year-old orphan girl. He sends her away to the farm of his aunt, but on reaching maturity she invades his apartment in New York and he gradually but surely falls in love with her, aided and abetted quite strenuously by the young lady, once again proving the Shavian theory. The girl has a hard task making the bashful critic realise his blissful state and only succeeds in the end by supposedly falling down a small cliff and appearing to be seriously injured. The photography and settings are good throughout. E.

EDISON FEATURES

A Three-Reeler Showing Mary Fuller Coming Soon—On Regular Service

The Edison policy of releasing a three-reel feature every week, inaugurated with "In Spite of All," on March 1, will also include a production featuring Mary Fuller. This release, "The Master Mummer," will be the third of the three-reel productions, and is scheduled for release on March 15.

"The Master Mummer" was made over a year ago, when Miss Fuller was with the Edison Company, and was originally in five reels. The new plan to release three-reel productions on the regular programme caused "The Master Mummer" to be shortened to that length, with increased strength to the story.

The fourth of the Edison feature offerings will be an adaptation of the well-known English melodrama, "A Deadly Hate."

Ruth Kaufman has written a feature based on Mormonism for the Humanology Company, that is expected to create a sensation when released on the United Service.

FREDERICK LEWIS,
New Leading Man for California M. P. Corporation.

SINGERS SEE "MIGNON"

Opera Stars on Coast Enjoy California Company Production

The filmed version of the grand opera "Mignon" proved a delight to two big Italian grand opera companies now playing on the Pacific Coast. To these singers, who had known the story only in the stage version, with limited facilities for scenic effects, the photo-play proved a revelation and inspiration.

In Los Angeles the leading members of the National Grand Opera Company, playing a season at the Auditorium, were taken to witness a private exhibition of the film. In the party were Constantino, the world famous tenor, Olivera, Picco and Mlle. Bertani. Constantino expressed himself as delighted not only with the faithfulness with which the scenario had followed the libretto of the opera, but also with the excellence of the production as a screen drama.

The members of the Alessandro Bevani Opera Company, playing at the Alcazar Theater in San Francisco, also viewed the film and declared themselves deeply impressed with its beauty and with its fidelity to the original story. The Bevani singers propose, before the close of their season, to give a rendition of "Mignon" for San Francisco music lovers.

STRONG PATHE CAST

Thais Lawton Heads List of Stars Working Under Donald MacKenzie

Donald MacKenzie is at present working on a three-reel production for Pathe that is expected to present one of the strongest casts ever seen in a Pathe feature. Thais Lawton is the leading woman and this picture marks her entrance into the motion picture field. She will be remembered as the leading actress with the New Theater Company, and also for her work with John Drew, Henry Miller, and Robert Mantell.

Percy Standing, late leading man with Ethel Barrymore in vaudeville, and formerly with Nat Goodwin and Mrs. Fiske, is another star stolen from the stage by Mr. MacKenzie to work in this picture. Howard Hall, who played important parts in "Damaged Goods," "The Poor Little Rich Girl," "Within the Law," "The Stranger," and "The Climax," is another to make his first appearance in pictures. To round out this cast is W. T. Carleton, famous for years as an opera star, and now achieving new laurels on the screen.

The scenario was written by George Brackett Seitz, the Pathe scenario editor, who, before he went into picture work, was a successful short story writer and playwright, having written "The King's Game," James K. Hackett's starring vehicle of the season 1908-9. Mr. Seitz has written hundreds of the Pathe photoplay hits.

RACING FILM'S RECORD AUDIENCE

"Winning the Futurity," the four-reel feature starring Jockey Walter Miller, was presented at a private showing last week to an audience of 1800. The "theater" was Sing Sing, Ossining's leading house, and Deputy Warden Charles Johnson, manager of the performance, is authority for the statement that few of the pictures shown there recently have evoked the enthusiasm brought forth when Jockey Miller rode Colin to victory in the second big race scene of the picture.

COMMERCIAL ENLARGES PLANT

Increase in business has forced the Commercial Motion Picture Company to greatly enlarge the Grantwood, N. J., laboratories and factory. In the past eight weeks the original little plant has turned out over 2,400,000 feet of positive.

NEW FILM COMPANIES

Many Infant Organizations File Papers at New York Capital

ALBANY (*Special*).—An exceptionally large number of newly organized motion picture and theatrical enterprises were granted charters by Secretary of State Hugo this week. The list includes eighteen new companies having an aggregate capital of $272,780, the largest being the Dra-Ko Film Company of New York city, which is capitalized at $100,000.

The Kinetic Films, Inc., of Buffalo, proposes to operate motion picture exhibits on railroad trains, and has a capital of $50,000. The complete list of new firms follows:

Preferred Pictures Corporation, New York city; motion pictures; capital, $1,000; directors, Walter F. Seymour, Henry J. Mason, Sinclair G. Weeks, 51 East Forty-second Street, New York city.

Avenue C Amusement Company, New York city; vaudeville and motion pictures; capital, $2,000; directors, Joseph Finger, A. L. Smolen, Ida Jensen, 255 Avenue A, New York city.

De Haven and Spingold, Inc., New York city; to conduct a general theatrical and motion picture business; capital, $5,000; directors, Carter De Haven, Nathan B. Spingold, Frances Spingold, 1352 Broadway, New York city.

Kinetic Films, Buffalo, N. Y.; to manufacture all kinds of motion picture films, to operate motion pictures on railroad trains and in theaters; capital, $50,000; directors, Alfred S. Sherry, Laurence J. Lesh, Oscar A. Simon, Buffalo, N. Y.

Derthick and Daly, New York city; general theatricals; capital, $1,500; directors, Max Bodenheimer, Wallace J. Derthick, John P. Daly, 1476 Broadway, New York city.

Leibow and Apple Feature Film Company, New York city; photoplays and motion pictures; capital, $3,000; directors, Frank C. Leibow, Benjamin F. Schawarts, Isidor Apple, 115 East 142d Street, New York city.

Dra-Ko Film Company, New York city; to conduct a motion picture or general theatrical business; capital, $100,000; directors, Henry Decker, George C. Wilson, Andrew C. Snyder, 150 West Eighty-fourth Street, New York city.

Frederic McKay Productions Company; to produce and present plays and motion pictures; capital, $20,000; directors, Frederic McKay, Purdon Robinson, Edwin S. Bettleheim, 17 West Forty-second Street, New York city.

S. and A. Feature Film Company, New York city; to engage in a theatrical and motion picture business; capital, $9,880; directors, William G. Allison, Frederick C. M. Silvers, Ernest F. Silvers, Lynnbrook, L. I., N. Y.

GEORGE W. HENRICK.

Guy Hedlund last week incorporated the Hedlund Film Company, of New London, Conn., with a capitalization stated at $50,000.

The Kentucky Film Corporation, incorporated at $25,000 last week in Louisville.

STATE RIGHTS BOOM

Life Photo Company Disposes of All Territory on "The Avalanche"—Harry Raver's Success

Two evidences that the man with a worthy feature production need have no worry about disposing of his product in the open market have been shown in the success of the Life Photo Corporation and Harry R. Raver disposing of territory on the State rights plan. Jesse L. Goldburg, of the Life Photo Corporation, has completed a tour of the country that resulted in the sale of all territory on "The Avalanche," by Robert Hilliard and W. A. Tremayne. Practically all of the buyers have signed contracts for the company's next twelve productions.

"A Modern Magdalen," a Life Photo production of C. Haddon Chambers's play, featuring Cathrine Countiss and Lionel Barrymore, is released to-day. The next production will be a screen adaptation of "The Curious Conduct of Judge Legarde."

Harry Raver's success has been met with in the sale of the Itala series of features presenting "Cabiria" stars.

BOSWORTH'S JANIS POSTERS

Bosworth, Inc., is getting out a fine line of paper for the forthcoming Elsie Janis photoplay, "The Caprices of Kitty," which is to be released by Paramount on March 8. Judging from the posters already issued, Miss Janis lends herself to the camera in a manner seldom equalled by the star who has left the footlights to appear on the screen. One poster in particular shows the fair Elsie momentarily assuming the position of schoolmistress. She is seen in the principal's office chair—glasses, hat and all, looking cross-eyed, and as homely as any school mistress ever dared to look and yet hold her position. Courtenay Foote, who plays the part of Elsie's lover, is seen standing over her, convulsed with laughter, yet trying to hide it, while the school mistress herself, who suddenly appears in the office, is shocked beyond measure at the daring of this young hoyden who temporarily assumes this dignified position. A one-sheet of Miss Janis, showing the popular star as a bride, is sure to attract attention and is pronounced by many to be the finest paper of its kind ever issued. The Acme Litho Company, which is putting out the work, is also deserving of high commendation for its fine work on these sheets.

PERCY HELTON, famous for his pathetic characterizations in "The Return of Peter Grimm" and "The Miracle Man" here has scope for his unusual talents and magnetism, as The Waif.

THE FAIRY AND THE WAIF
PRODUCED BY
FROHMAN AMUSEMENT CORPORATION
EIGHTEEN EAST FORTY-FIRST STREET . . NEW YORK
Gustave Frohman PROGRAM
GUSTAVE FROHMAN
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Send name and address to
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EDWARD S. CURTIS'
Great Epic Drama of the Primitive Indians
"In the Land of the Headhunters"
W. Stephen Bush, of the *M. P. World* said of it:
"Mr. Curtis conceived this wonderful study in ethnology as an epic. It fully deserves the name, indeed it seemed to me that there was a most striking resemblance between the musical epics of Richard Wagner and the theme and treatment of this Indian epic. The fire dance, the vigil journey with its command of silence and chastity, the whole character of the Hero were most reminiscent of Parsifal and the Ring of the Nibelungs. I speak advisedly when I say that this production sets a new mark in artistic handling of films in which educational values mingle with dramatic interest."
Released February 17
For further information communicate with the nearest branch of the
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SALLY CRUTE
LEADS EDISON
in "THE VOICE OF CONSCIENCE"

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

It was sunset in England. Bessie went to see the Sexton and asked him not to ring the curfew, because her "steady" was in the jug and they were going to execute him at curfew. The Sexton explained that he needed the work. So Bessie went up in the belfry and held the clapper of the bell. Later, she met Oliver Cromwell and gave him the particulars. Oliver said he guessed it was one on him. Later Bessie and her "steady" hooked up and toured the Chautauqua Circuit as Swiss Bell Ringers, and later went into vaudeville and played "Chimes of Normandy" with sleigh bells. Cromwell had a mole on his cheek, but he recognized Bessie as a suffragette.—Fatty Sweet on the Photoplay Plot (Latest Edition).

Literary observers are frequently distressed because of the trashiness and general worthlessness of novels which have the greatest vogue. A considerable percentage of the "best sellers" may be classed as stuff which should not have been written. It is therefore stuff which should not be read. A book of this kind is read by a certain large section of the American population merely for the sake of keeping up with the style. It is considered embarrassing to have to admit ignorance of a novel which "everybody's reading." It is much the same as having to confess inability to prance in the newest of the dance evolutions which "everybody" has accepted. There is, too, an almost sure revenge in this matter of book tyranny. The best seller of the year, if it is worthless, is utterly forgotten a year hence. It is as desirable as last year's gown, which has been declared impossible and ridiculous by the style tyrants. But the book of worth, the work of an author who really has something to say, lingers in the shops. It is called for from time to time, and must be kept in stock. It left an impression of durability. In a few years its total sale may equal the rush sale of the trashy stuff which enjoyed a brief glory as a popular favorite. The chief offense of the innocuous "best sellers" are the waste of time they entail upon their readers. And a similarity can be drawn. In Movieland there are certain film productions that have endured. Their number is being augmented. The public call for them; they are reissued, must be kept in stock. The popular vogue of the dough-slinging comedian does not last long; a brief period and he has gone, flitting from one company to another; well known to-day and forgotten tomorrow. The "side-splitting" productions in which he appears are also transitory. But the author of the enduring stuff, the man or woman who possesses higher ideals and who strives to impart those ideals—his or her work lingers in Filmland's marts of trade. It is sufficient reward and recompense, well to be proud of.

Abner Snoddy says: "Ev'rything comes to him who waits—if he don't wait too long."

"Three Rousing Cheers!"

The photo-playwright is becoming recognized. In the past it has been the actors and the directors who made the money and the fame, but the public is beginning to recognise the great part that the photoplay dramatist has in contributing to the pleasure of the evening, and is inclining toward him more and more. So it naturally follows that the photo-playwright is to be given more reward for his services and the star player relatively less. Indeed, while the photoplay star will never vanish, his pre-eminence is not only threatened, but in many cases it is abolished. We venture the prediction that a number of photoplay producers will get as far away as possible from the star idea before so very long. The policy of a well-rounded play and cast is the coming policy. The value is going to be placed on the play and the writer and not so much on the player. There is an abundance of ready and willing Thespian material, but no producer can turn a bad play into a good one. It is then approaching the golden days for the photoplay author who succeeds. And the writers who are succeeding are doing so after many hardships and disappointments, truly observing the ancient history of the creative craft. Romaine Fielding, a versatile author, actor and director, stated in a recent DRAMATIC MIRROR article: "The photo-playwright, in my candid opinion, has been the goat of the film industry. Here and there he has come into his own, but there are still many studios where he is regarded with indifference, good enough to supply ideas, but not to be taken into the inner councils. However, this does not apply particularly to the old-line companies. As a matter of fact, the photo-playwright—and I do not include the playwright or fiction author who is pursuing the film game as a means to realize a salvage on his bereaved brain-child—has been and is one of the vital arteries of the film industry. Yet his fame has been less and his reward smaller than either of the other factors, the director and the actor. Why? For your answer confer with the publicity agent or the advertising manager. Some few of our enterprising scenario writers, according to visible evidence, have been conferring. More than often, the photo-playwright is responsible in a major degree for a good photoplay." Mr. Fielding speaks frankly and with knowledge, and we repeat that, in our opinion, and we have forecasted successfully in the past, that the halcyon period is approaching when the photoplay authors will be freely granted equal publicity, yes, more publicity than the players. Realization has come that too much publicity for star actors and actresses is not beneficial to employers or to the public, and there are numerous "inside" reasons that will be readily explained by any manufacturer. There are hundreds of versatile actors and actresses; there are not so many versatile authors.

Elsie Potts says: "The Winter o' our discontent is made glorious Summer by th' editor's check!"

Here We Are Again!

Pardon us, please, for going once more into the rudiments. About once yearly we get down to the words of one syllable, for it must be remembered that many hundreds of new readers have joined our more or less Happy Family, and from inquiries we receive they are groping in the darkness of misunderstanding. They don't ask technical questions; they ask with the most engaging candor, "How do you write a photoplay?" All right, here's to you! The motion picture story consists of a title, a cast of characters, the synopsis, and the action detailed by numbered scenes. The title should be not only catchy but comprehensive. Not enough thought is given photoplay titles; many of them must be changed by the editors. A title should be out-of-the-ordinary, appealing; and should not give away the plot of the play. The cast of characters should be reasonably small. Too many characters will sacrifice clearness; it should be remembered that the story must be told in *action*, not with dialogue or descriptive matter. Names of the characters should be meaningful. You would not call a disreputable tramp Sir Launcelot, nor would you wish the name "Bridget" on a shrinking, lovely debutante. The name should fit the character, and artificiality in names should be avoided. The synopsis is perhaps the most important part. It does not necessarily have to exceed five hundred words. In the synopsis a clear idea of the plot should be given, and also the climaxes and other strong situations and points in the story. The art of condensation is an art devoutly to be wished, and is essential to success in photoplay writing. The editor will turn first of all to the plot synopsis. It should afford him a comprehensive idea of just what the story is, how it comes out, the environment, the climax, etc. Skill is essential in writing the synopsis, for if it be crudely prepared the reader may gain an impression that the entire effort is crude. The detailed action or scenario proper should be started on a separate sheet of paper. Scenes should all be numbered plainly, and each and every scene given its location. It depends on the story as to the number of scenes in a reel, one thousand feet of film, and the best advice is to write the number essential to properly carry the plot to conclusion; then if the producer cares for additional scenes he can increase them to conform with his own ideas. Another vital bit of instruction is this: Tell your story. Begin at the beginning and stop at the conclusion. Do not stray into the highways and byways of imagination, and wander away from the story in hand. It is a most common weakness, for many start one story as a drama and end it unconsciously as a farce-comedy. Hew to a straight line and permit the chips to fall where they may. Always enclose a self-addressed and stamped envelope with your manuscript. Do not address your manuscript to some individual, but to the Manuscript Department. Do not enclose a letter written personally to the editor and in it narrate your hopes and your fears. Submit the story and nothing else. Personal letters frequently retard, instead of promoting the sale of a photoplay plot.

Chris Crouse says: "You'd think the picturplay writers all marched in th' ranks of the unemployed, fer they air allus lookin' fer good situations."

The Synopsis Question Again.

Following the "How do you write a scenario?" question comes the second largest in the list, "Is it true that one can sell by synopsis only?" It is true, and, furthermore, certain editors prefer this method of plot writing, particularly from beginners. Frank E. Woods, editor of Mutual Film Corporation, has stated in this department that he will pay as high a price for good ideas contained in synopsis form as he will for the "working script," so called. In the good old days, about seven years back, if a writer had submitted only a synopsis it would have been promptly returned. The manuscript was not fat enough; it did not look pretentious! Fact! To-day the idea in the story is the thing. If you have the unusual, the original idea, there are staff men who are paid salaries for getting that idea into proper shape. There are also directors who are known to throw away the detailed action of a script, no matter how technically perfect, and work from the synopsis. They say they can do better work. Several of the star writers of photoplay plots to-day write synopses only. Particularly is this true of several more noted authors who turn out the four, five and six reel stuff. It is also true of the novelists and the fiction writers who have turned with more or less success to the literary branch of Screenville. These men, however, do not incorporate dialogue and word pictures in their synopses. They write action, reel by reel, with intimations here and there to the producer as to the writer's conception of how an important scene may be played. They put down their title, then their cast of characters, then start with "Reel 1." Under reel 1 comes all the action for that one thousand feet of film, and the idea is followed out to the final "The End." The massive production of "The Rosary," soon to be released, was written by Edward E. Rose in synopsis form, and it was so written that the producer preferred that form to the technical layout, so called. A certain authoress, residing in Brooklyn, N. Y., has sold hundreds of picturepiays, receives film credit, and her work is eagerly read in almost *every* film editorial department, and yet she invariably submits her ideas in synopsis form. She claims she loses atmosphere and realism when she tries the "working script" method. We have given our opinion of the two methods of script writing in former articles, but we will say here that the synopsis form of script writing is gaining in popularity and that no editor, who is an editor in fact as well as in name, will throw aside a manuscript without reading it simply because it is written as a synopsis and not in scenario form. Keep your eye on the synopsis method of submitting work, the method is becoming more and more popular and desirable, despite many body-blows received from some authorities on the art.

Spin Edwards says: "We're still lookin' fer the Charles Dickens of Filmland, an' he'll appear in proper time."

Stuff With a Motive!

A veritable blizzard was raging outside, but all was cozy in the den of the Photoplay Author. There were three of us in the workshop. There was the Photoplay Author; the man who wrote stories for the *Saturday Evening Post*, and the little fellow with the Windsor tie. Be it known that the Photoplay Author writes most of the big gripping stuff of four, five, six, yes, eight and ten reels, that has made Filmland sit up and take notice. The Man-Who-Wrote-Stories-for-the-Saturday-Evening-Post wants to write them for the Saturday evening motion picture theater. The chap with the Windsor tie was an innocent bystander.

"I'm new at this game," said the Man-Who-Wrote-Stories, etc., "but I think the people want something interesting; they want a story, and they do not give a hang who writes the stories for the pictures."

"They want interesting stories with lessons, and they are learning to designate the men who write these stories," voluntarily observed the Windsor tie chap. He then subsided under the cold glare from the eyes of the *Post* man, and he turned with relief to the whirling snowdrifts outside the window.

"You say you want to write photoplays. Don't write them with an eye on the present market; write them with an eye on the market of two years from now," said the Photoplay Author. "Like others, you want to tell the manufacturer what he ought to have, forgetting that the manufacturer cannot be forced to buy what he does not want. Remember, the manufacturer has inside information; has methods of studying the inclinations of the public; keeps an eye on the future and possible shifts in sentiment, policies and conditions of the trade; give him credit for knowing what he wants. If you knew——"

"But humor is the greatest thing for the pictures. If screen humor were as good as magazine humor——"

"The literature of the screen is greater right now than magazine literature," interrupted the Photoplay Author. "Great writers are taking their work to the film editor first, instead of to the fiction editor. Two years hence, an interesting story will not do to be merely interesting: *the photoplay with a big motive will be required.* It will be asked: "Is there any cause for writing this plot? It's interesting, it's well written, *but what is the underlying motive?* Two years from now the massive productions, carrying big themes of universal appeal, swayed by strong and comprehensive motives, will be in demand. The manufacturers must supply that demand, and they will. True pathos is the strongest appeal in a picturepiay—not humor. The editorial card stands Pathos, Love, Humor, and so on down the line. Pathos, I repeat, comes first. Bring tears to their eyes; make 'em cry: have a theme with which to strongly grip their sensibilities, and you have the strongest kind of a photoplay."

"This may be true," muttered the *Post* man as he climbed into his overcoat.

"It is true; I know," replied the Photoplay Author.

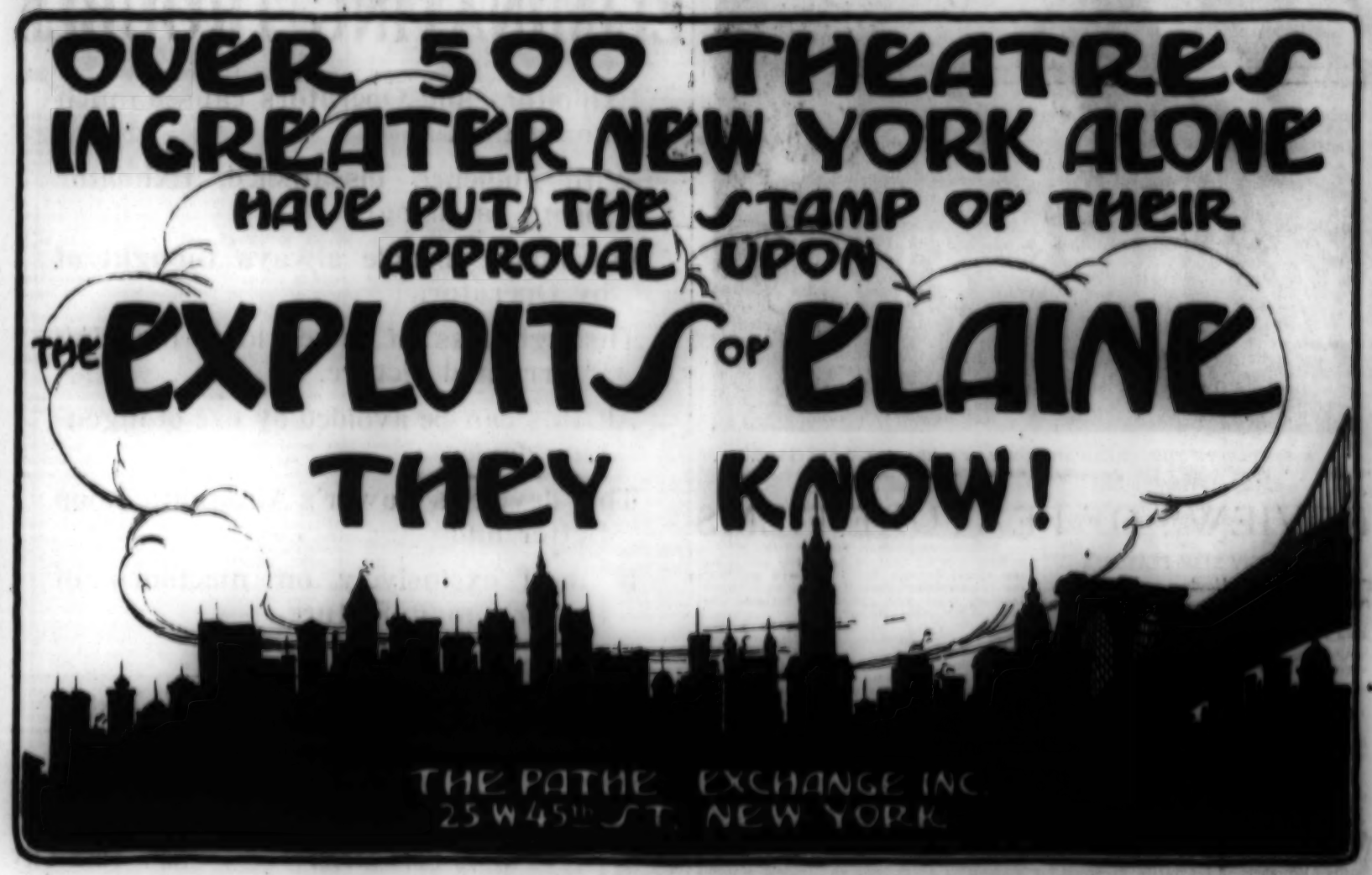
The chap with the Windsor tie said nothing. He just slipped away from there, but he pondered the while. Why did he ponder? Because he had been given a new and important thought; he recognised its truth, and he passes along the truth to others so that all who run may read it.

STUDIO GOSSIP

MABEL CHARLESON, who until recently played leads for the Vitagraph Company, has joined the Lubin forces. After finishing in a three-reeler by Shannon Fife, "The Governor," she will be featured in a series by Emmett Campbell Hall, to be named "Road of Strife."

BEATRIZ MICHELENA is back with the California M. P. Corporation, after spending three weeks in the hospital recovering from injuries received in playing Bret Harte's "Salomy Jane." Another of the same author's works is under way, "The Lily of Poverty Flat," many scenes of which are being taken among the famed Santa Cruz redwoods.

W. M. CALDWELL, well-known newspaper man and magazine writer, formerly editor for the Elbert Hubbard publications, has joined the Universal scenario staff. He is at present reviewing books, the picture rights of which have been considered by the Universal Company.



LICENSED FILM RELEASES

Monday, Feb. 22.

(Bio.) The Heart of a Bandit. Dr.
(Edison) Protecting Big Game. Edu.
(Edison) One Way to Advertise. Com.
(Ess.) Ain't It the Truth. Com.
(Kalem) The Secret Room. Two parts. Dr.
(Lubin) Patsy Bolivar, No. 9. "Patsy's Elopement." Com.
(Selig) The Red Blood of Courage. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 15, 1915.
(Vita.) When Samuel Skidded. Com.

Tuesday, Feb. 23.

(Bio.) His Romany Wife. Two parts. Dr.
(Edison) From a Life of Crime. Dr.
(Ess.) The Surprise of My Life. Dr.
(Kalem) She Would Be a Cowboy. Com.
(Kalem) Tomboys. Com.
(Lubin) Poet and Peasant. Com.
(Selig) Slim Hazzins. Western. Dr.
(Vita.) The Still, Small Voice. Two parts. Dr.

Wednesday, Feb. 24.

(Edison) The Manufacture of Big Guns for the Nation's Defense. Edu.
(Edison) The Pest of the Neighborhood. Com.
(Ess.) The Fable of "The Bachelor and the Back Pedal." Com.
(Kalem) Old Isaacson's Diamonds. Episode No. 8 of "The Girl Detective" Series. Two parts. Dr.
(Lubin) The Love of Women. Three parts. Dr.
(Selig) Scars. Mining Camp. Dr.
(Vita.) The Young Man Who "Pizzered." Com.
(Vita.) Sports in Baltic Archipelago. Sports.

Thursday, Feb. 25.

(Bio.) The Call of Her Child. Dr.
(Ess.) Sophie Changes Her Mind. Western. Com.
(Lubin) Beneath the Sea. Two parts. Dr.
(Mina) Paste and Paper. Com.
(Selig) Hearst-Selig News Pictorial, No. 16, 1915.
(Vita.) The Worthier Man. Dr.

Friday, Feb. 26.

(Bio.) The Boob and the Magician. Farce-Com.
(Edison) The Life of Abraham Lincoln. Two parts. Dr.
(Ess.) Stars Their Courses Change. Three parts. Dr.
(Kalem) Ham and the Jitney Bus. Com.
(Lubin) The Human Investment. Dr.
(Selig) The Millionaire Cabby. Com.
(Vita.) A Man of Parts. Com.

Saturday, Feb. 27.

(Bio.) Rose o' the Shore. Dr.
(Edison) The Experiment. Dr.
(Ess.) Broncho Billy's Brother (Reg. in U. S. Patent Office.) Western. Dr.
(Kalem) The Open Drawbridge (Sixteenth of the "Hazards of Helen" Railroad Series). Dr.
(Lubin) The Millinery Man. Com.
(Selig) Hearts of the Jungle (Jungle-Zoo Wild Animal Picture.
(Vita.) A Daughter's Strange Inheritance (Broadway Star Feature). Three parts. Dr.

MUTUAL FILM RELEASES

Monday, Feb. 22.

(Amer.) The Decision. Two parts. Dr.
(Keystone) Title not announced.
(Rell.) The Muffled Bell. Detective. Dr.

Tuesday, Feb. 23.

(Beauty) The Constable's Daughter. Com.-Dr.
(Ma.) The Fatal Black Bean. Dr.
(Than.) The Adventure of Florence. Two parts. Dr.

Wednesday, Feb. 24.

(Amer.) She Never Knew. Dr.
(Broncho) The Grudge. Two parts. Western Dr.
(Rell.) The Double Crossing of Slim. Dr.

Thursday, Feb. 25.

(Domino) The Man at the Key. Two parts. Railroad Dr.
(Keystone) Title not announced.
(Mutual) Weekly Number 8, 1915.

Friday, Feb. 26.

(Kay-Bee) The Sheriff's Streak of Yellow. Two parts. Western Dr.
(Princess) On Account of a Dog. Com.-Dr.
(Than.) $1,000 Reward. Underworld Dr.

Saturday, Feb. 27.

(Keystone) Title not announced.
(Rell.) The Man With a Record. Two parts. Dr.
(Royal) Self-Hypnotized. Com.

UNIVERSAL FILM RELEASES

Monday, Feb. 22.

(Imp) The Fibber and the Girl. Com.-Dr.
(Joker) No release this week.
(Victor) The Hard Road. Three parts. Emotional Dr.

Tuesday, Feb. 23.

(Big "U") Dance Creations. Top.
(Gold Seal) Haunted Hearts. Two parts. Dr.
(Nestor) Nellie, the Pride of the Fire House. Com.

Wednesday, Feb. 24.

Animated Weekly No. 155.
(Eclair) The Answer. Two parts. Dr.
(L-Ko) Patty's Infatuation. Juvenile. Com.

Thursday, Feb. 25.

(Big "U") The Prayer of a Horse. His Life Story Told by Himself in Two Parts.
(Rex) The Mystery of the Man Who Slept. Detective Dr.
(Sterling) The Runaway Closet. Com.
(Sterling) Swan Life. Edu.

Friday, Feb. 26.

(Imp) The Treason of Anatole. Two parts. Domestic and war. Dr.
(Nestor) Taking Her Measure. Com.
(Victor) The Laugh That Died. Dr.

Saturday, Feb. 27.

(Bison) The Cures of the Desert. Two parts. British. Sepoy. Dr.
(Joker) Saved by a Shower. Com.
(Powers) The Unknown Brother. Western Dr.

IN TWO PARTS
Featuring VIVIAN RICH supported by an all star cast.
Under direction of THOS. RICKETTS. Release Monday, March 1st, 1915

AMERICAN BEAUTY FILM
Artistic and Classy
"THE HAUNTING MEMORY"
Featuring VIRGINIA KIRTLEY supported by stars such as IRVING CUMMINGS, JOSEPH HARRIS, etc.
Under direction of FRANK COOLEY Release Tuesday, March 2nd, 1915

"THE DERELICT"
A psychological drama of intense human interest.
Starring WINIFRED GREENWOOD, ED COXEN and others.
Under direction of HENRY OTTO. Release Wednesday, March 3rd, 1915

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.
CHICAGO

A SAMPLE OF THE AMERICAN COMPANY'S REALISTIC SETTINGS.
Scene from "The Decision," Two-Part "Flying A" Feature.

REVIEWS OF FEATURE FILMS

BROADWAY STAR FEATURES

"From Headquarters"

Three-Reel Melodrama, Produced by Ralph Ince. Author, David Sonnenblick.

Rose Peters, in love with her employer, ... Anita Stewart
William Brown, a broker ..... Earle Williams
Peters, detective, Rose's father, ... Anders Randolf
*Bello Waring, the new stenographer, ... Ruth Edwards
Temple, a witness ..... Templer Saxe

Without a doubt "From Headquarters" is a powerful photodrama. Its extraordinary interest lies in the fact that it is a cleverly worked-up story centered on a murder in which all the meaning in the word *difference* must be understood between this screen casualty with the accompanying developments and the usual apathy that frequent and hasty death excites. A jealous woman who stabs her lover and marries him after his recovery has much in common with other themes, yet varies as much as two brothers may be expected to under different environments.

The stenographer in love with her employer gives this much-abused individual a new aspect. Earle Williams is the employer, who, of course, responds quite promptly to her advances. He plays his role in a quietly emphatic manner, getting his points over easily. Anita Stewart is the girl whose sincere love, with its ingenuous girlishness, is changed, after the murder, to hysterical emotionalism, the difficult role of the guilty, overwrought coward, perhaps as fine a piece of interpretation as she has yet endeavored, and one that would seem to emphasize her claim as one of screendom's *premiere* actresses. With Anders Randolph as the big detective from headquarters, the director has a set of stars to spur him to the height of crime creativeness and consequence.

The girl accepts her employer's invitation and is seen one early morning arriving home, but relieved by the fact that her father, a detective, is away on a case. The accession of the new stenographer to the office force fans her jealousy, and during the lunch hour she insists that the man marry her. His refusal is followed by the stabbing, an artistic and realistic scene at the director's hands. She hurries home, where her mental condition excites her father's suspicions. His assignment to the case speedily establishes the conviction that she committed the crime. If the play ended here it would be a two-part drama without a peer. But it proceeds to show the employer, wounded, in the hospital, ordering his nurse to telephone the police captain to stop all investigation and saving the father the pain of reporting the truth. Quite recovered, the man returns to the girl and is speedily forgiven, although her father makes this final interview rather painful by his undying hatred of the betrayer of his orphan daughter.

Such a synopsis is essentially brief. It may no more than suggest the same possibilities that Ralph Ince and his cast saw and grasped and painted in colors that will make them remembered. F.

"A Daughter's Strange Inheritance"

Three-Part Drama, Written by D. E. Acherly and Produced by Van Dyke Brooke.

Mlle. Lucille, wire performer } ...Norma Talmadge
Margaret Randolph, her daughter }
William Randolph, Mlle. Lucille's husband, ... Donald Hall
Dr. Adams, a friend of Randolph's, ... Van Dyke Brooke

For the second star feature a psychologic dissertation on the inheritance of an alcoholic craving and a possible means of curing it occupies an undivided attention if not an enthusiastic agreement. It is a big task the author has set himself, and the well-meant dispute of his psychopathic facts is sufficient proof that he has made his meaning clear, though the facts will probably lay themselves open to the violent antagonism of some who claim an intimate acquaintance with this subject.

Due to the mono-character, the subject required deft handling in order to escape the suggestion of halting development. A tight-rope walker falls one day, through not having her usual stimulant, and, her nerve and career gone, she consents to marriage. Increasing drink ruins her life, so that with the birth of her daughter, she is in a precarious condition. Eluding the watchfulness of her husband and nurse, she drags herself across the floor and emptying a full bottle, dies. Sixteen years elapse, and the story recommences with the girl at school. Her occasional bursts of temper are emphasized as another inheritance, and for this the faculty of the school dismisses her. At home she sips her first glass of wine and graduates from that to a full quart of whiskey. The doctor who treated her mother visits them and takes her to his sanitarium for treatment. First he hypnotizes her, but abandons this mode of treatment. Then in a brief scene he quenches her craving by showing her the fate of women being sentenced in court for drunkenness. A newspaper clipping telling of a stabbing as the result of a hasty temper also removes her other fault, and she returns home, cured, for all her "daddy's" tempting.

While this may not sound very convincing it gives Norma Talmadge a protean opportunity which she is not slow to take. Her playing of the mother, then the daughter, of first a hasty and then a sunshiny temper, her portrayal of the results of overdrink in all its different stages according to the always varying demands of the script, lends the characters of the mother and daughter an unbelievable lot of plausibility. This, with the sympathy that is more easily awakened, together with the work of Donald Hall and Van Dyke Brooke, lends the play coherence and individuality. F.

EDISON IN MOTION PICTURES

Thomas A. Edison, the great inventor and electrical wizard, passed his sixty-eighth year post Thursday, Feb. 11, and to record the occasion in a memorable way a motion picture of Mr. Edison, still hale and hearty and in the harness more than ever, was taken at noon in his plant at Orange, N. J.

Mr. Edison was taken with all the officials and principals of the organization, shown shaking hands with those who wish him the good wishes of the day. Every one of the officials, as did also the thousands of his employes, wore a button with Mr. Edison's picture with two streamers attached, bearing the date 1847, Mr. Edison's birth year, and 1915. Standing on the steps of his famous laboratory, Mr. Edison was shown receiving the felicitations of his oldest employe, John Ott, who is older than Mr. Edison and has been with the organization forty years. Mrs. Edison had presented to each of the principals a souvenir carnation, which was worn in the lapel. The motion picture will be saved in a collection which record many interesting and momentous incidents and periods in the great inventor's life and career.

COMING BOSWORTH PRODUCTIONS

The releases of the Bosworth-Morosco productions for the next six months have just been received from the Los Angeles studio. They include the names of some very prominent stars, including Miss Elsie Janis, Fritzi Scheff, Dustin Farnum, Lenore Ulrich and Peggy O'Neil.

The schedule of releases is as follows: "The Caprices of Kitty," Elsie Janis, March 8; "Sunshine Molly," March 18, featuring Miss Weber, Phillips Smalley and Hobart Bosworth; "Pretty Mrs. Smith," Fritzi Scheff, March 29, play by Oliver Morosco and Elmer Harris, Morosco Photoplay Company, in association with Bosworth, Inc.; "Captain Courtesy," Dustin Farnum, April 19, play by Edward Childs Carpenter, Bosworth; "Help Wanted," April 29, play by Jack Lait, Morosco Photoplay Company; "Little Sunset," May 6, story by Charles E. Van Loan, a Bosworth production; "Betty in Search of a Thrill," Elsie Janis, May 17, Bosworth production.

For the last quarter of the year the plans include among other productions for the Morosco Photoplay Company, "The Judge and the Jury" by Oliver Morosco and Harry D. Cottrell; "Wild Olive" by Oliver Morosco and Elmer Harris and "The Society Pilot" by Oliver Morosco and Dr. C. C. Bachman. In the latter, Lenore Ulrich will star, while Peggy O'Neil, another Morosco star, will appear in "Wild Olive."

LAEMMLE RETURNS TO CITY

President Carl Laemmle has returned to New York from French Lick, Indiana, where he enjoyed a much-needed rest. Mr. Laemmle is now preparing for another long journey, this time to the Coast. In about three weeks the Universal special train will leave Chicago loaded down to the truck springs with Big U exhibitors, exchange men, fans, newspaper men and their families. The big town opens up formally on March 15 and President Laemmle will be very much on hand to do the honors.

REAL LIFE PARALLELS "ELAINE"

Manager Boss of Loew's Fall River, Mass. Academy of Music has informed Pathe that an accident occurred in Fall River several weeks ago which almost exactly duplicated the electrocution of "Taylor Dodge" in the first episode of the "Exploits of Elaine." A young man was instantly killed by coming in contact with a broken telephone wire which had been crossed by a high tension electric light wire.

ELIMINATING TROUBLE

Exhibitors and Operators caused much annoyance.

With audience dissatisfied, Exhibitor losing patronage.

Impending trouble always thought of by Operator.

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All this can be avoided by use of ingenious device.

This device is Power's Automatic Loop Setter and

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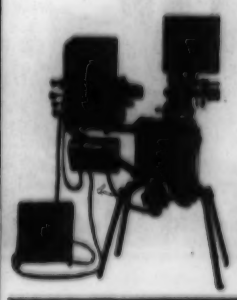

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REVIEWS OF FEATURE FILMS

"IN HER MOTHER'S FOOTSTEPS"

Two-Part Lubin Drama Produced by Joseph Smiley from the Script of W. H. Lippert. Released Jan. 28.

Helen Longstreth, the mother ..... Lilie Leslie
Naomi, her daughter
Raymond Longstreth, the father ..... Jack Standing
Burroughs, art collector ..... Joseph Smiley
Sterling, his son ..... William Cohill
Harold Winters, art agent ..... Walter Law
Doctor Marriott ..... John Smiley

While it would be fairly easy at times to break through the illusion that this photoplay tends to create, it is decidedly more pleasant to enjoy this offering of almost continuous dramatic situations brought about through the imaginative artistic temperament of the painter. It is one of those instances where a matter of casting plays a vital part in the result, and a condition for which the author is in no ways responsible.

To impress the fact that Lilie Leslie plays a dual role after the customary titles she is thus presented, as she is and at the same time as mother and daughter. As the mother of the child she suffers from the unjust jealousy of her painter-husband, and he leaves her, quite without reason. The action is in the nature of a complete exposition of artists, their exhibitions, the agents of the rich who purchase the paintings, and the awarding of prizes, and may be followed clearly by close application to the inserts.

Enough time having elapsed for the infant daughter to become a young lady, the same who was posed in her mother's arms while her husband painted his masterpiece, "The Madonna and the Child," she is thrown into the path of the son of the rich collector. This is accomplished by the very usual procedure of having her run down by his machine. Soon she is engaged to the young man. His father owns the masterpiece, which falls and is torn, and he causes the artist to be searched for. The latter's loneliness has driven him almost mad, and he wanders about restlessly and uselessly. However, he accepts this commission, since the art collector promises him the proper model. This, naturally, is his own daughter, quite like her mother at the same age. Then, the painting finished, having repented of his jealousy, his wife is brought in and the double reunion takes place, theirs and the younger couple's.

The debatable point is the casting of Miss Leslie in the dual role. Having emphasized the fact, it brings to the film a modicum of interest, yet there are times, no matter how finished the acting, that the relations between the mother and daughter seemed strained by the necessity of their physical separation. F.

"JARED FAIRFAX'S MILLIONS"

A Two-Reel Episode in the Girl Detective Series. Written by Hamilton Smith, and Produced by James W. Horne.

The Girl Detective ..... Ruth Roland
Harry Warrington ..... Robert Gray
Molly Morse ..... Cleo Ridgely
Chief ..... J. Schneider
Doran ..... Thomas Lingham
Jared Fairfax ..... W. H. West
McGregor ..... Frank Jonasson
Chief of Police ..... Edward Clisbee

The opening incidents of this episode appear rather involved and it would seem that a briefer and more concise handling of the story would greatly improve it. The climax, however, is very much of a surprise and the manner in which the girl detective rescues herself and companions from a dangerous predicament is well worked out.

Three thieves gain access to the private vault of a millionaire, but are interrupted in their attempt to break into the safe. The girl detective deduces that they will return to finish their work and waits for them. In the fight that follows the thieves escape and also succeed in locking the girl and her companions in the vault. They effect their escape by short circuiting the electric light, causing a blowout of the fuse at the power house. The trouble hunter of the electric light company, when he appears to repair the blown out fuse, discovers their place of incarceration and liberates them. The thieves are captured and the girl detective is once more triumphant.

The photography was good. The double reel was finished with "Lightning Sculpture," a trick picture, somewhat amusing. E.

"IN THE TWILIGHT"

Two-Reel Drama by the American Company.

Sam Drew, the brother who marries ..... Harry Von Meter
George Drew, who goes to the city ..... Jack Richardson
John Drew, their father ..... Perry Banks
Mary Harris, who married ..... Virian Rich
Ellen, the sister who waited ..... Charlotte Burton
Grant, George's employer ..... Robert Klein
Doris, his daughter ..... Josephine Ditt

Sentiment finds itself very much in demand as the actuating motive of this two reeler. It is a story of contrasts, in which one couple marry happily on the farm while the brother who goes to the city to make a career forgets the girl at home. As a final tribute to its reason for existence, the man comes home of course. There is scarcely enough of the unexpected to entitle the offering to extraordinary interest, yet its mission is accomplished, for pretty scenes on the farm and a mingling of the melody, "Love's Old Song," whose verse appears at intervals, and other touches tend to the desired result.

Sam and Mary marry. They are happy on the farm with their young daughter. George goes to the city, where he aspires to the hand of his employer's daughter. The girl on the farm is curtly dismissed, but several years later drink has ruined him, his wife and father-in-law are dead, and his daughter is adopted by the brother in the country. A term served in the penitentiary finds his footsteps turning once more to his country home. Here he stands without the window while the graphophone within plays the well known melody. Needless to relate, the girl, grown prematurely old, is waiting for him. F.

The Death Dice (Reliance, Feb. 13).—George Pattullo's stories are full of the breath of the plains, and his scenarios, written especially for the screen, are no exception to this. Being Western, carries with it the advantage that it may be like a good many excellent Westerns in every thing but plot. Thus the photography is of the clearest, the acting is consistent with what we have learned to expect of these sort of characters, and their motions are more or less limited by their characters. The story interests, and the daring horsemanship is as acceptable as ever. Irene Hunt is the girl concerning whom two men quarrel at a dance. A Mexican who has a grudge against one of the men stabs him, and the fact that the knife of the man with whom he quarreled was found near the corpse places the suspicion on the innocent party, who is jailed. The girl helps him escape from jail, and the posse pursue. They catch, and are about to hang him. The sheriff, meanwhile, has suspected the Mexican. He also finds him using a pair of loaded dice, and proposes to the posse that the man they are about to hang and the Mexican play dice for their lives. He gives the innocent man the loaded dice, so that he will be sure to win, which, of course, he does. F.

Pere Goriot (Biograph, Feb. 9).—Whatever their presentation the series of dramatizations this company has chosen for their two-reel subjects are a liberal introduction to the classic authors, a five-foot rack of subjects well informed persons may enjoy in this shape in lieu of the original. Unfortunately the requirements of service—ability in pictures may entirely change the original story, almost from caption to climax. The substance of this famous heart-hold tale by Honore Balzac concerns a very elaborate retailing of a highly conventional set of marriages, those of his two daughters to a couple of fortune-hunting titled gentlemen. From the death of his wife to the introduction of the prospective husbands, the giving of the dowry, and the ceremonies, done in the old-fashioned costumes and interiors, a great deal of interest attaches itself to the central figures by reason of the intelligent way they have been handled. Subsequently the moneyed good-hearted father appeals to each daughter in turn for a small room with each of them. Though unhappily married they refuse him. Later still he divides his remaining annuity between them to settle card debts, and finally dies entirely deserted and alone, each refusing to come to his sick bed. Other characters are briefly introduced, where the action demand it. Perhaps the greatest disappointment in the picture is the lack of the unexpected. As a thorough picture of aged sorrow, however, it is complete, all the more so for its unusual license to plumb the depth of despondency to the very end of the film. F.

The Master Key Episode, No. 18 (Universal).—The scenes of this number of the series are still laid in India, and the absorbing search for the Master Key, which will disclose the rich mother lode in a gold mine in the Rocky Mountains is carried on amid some wonderfully beautiful settings, including a well-reproduced Buddhist temple with the priests exercising the ceremonial of their faith. There are a number of exciting incidents in which a temple is robbed of its idol with the resulting demoralization of the fanatic priests, and when the guard who permitted the idol to be stolen is ordered to sacrifice his life to Buddha, and jumps headforemost into a caldron of burning oil. Robert Leonard does all of the commendable acting. The photography was none too good. E.

Exploits of Elaine, No. 7. The Hooded Fraud (Pathe).—With the exception of a single mistake in the direction, this two-reel instalment is one of the strongest and most exciting feature offered on any programme, serial or otherwise. It jumps with action from the start. Also it departs slightly in spirit from its predecessors, which were highly seasoned with facts of a detective nature not usually met in film offerings. It is quite different here. The clutching hand sets a trap for the girl, and also one for the detective and his assistant. Through tales that her father's life was not what it should have been, Elaine is lured to a church where a fake minister's assuring her that her father was married and so on, is followed by her seizure. A mock-look woman visits the detective who, spotting a trap, follows her to a house where she claims she has lost her jewels. The appearance of four armed men he meets by threatening to blow up the house with a small tube of mercury fulminate, an explosive sensitive enough to be exploded by being carried in the pocket. Through their leader he learns the whereabouts of the girl, and arrives at the church. He rescues her and then follows the man, made up as a minister, higher and higher to the belfry. At the very top a realistic struggle takes place until finally the miscreant is plunged to death on the sidewalk below. The fact that the girl followed, where the detective had withdrawn the ladder may be a protest for slight amusement. F.

The Acid Test (Pathe-Balboa). — Three reels are judged the right measure in which a picture here may go the limit as concerns the relations between a railroad-president father and his son who can spend money faster than the old man can make it. At least half the picture is occupied in showing his recklessness in this respect, when broke, and refused further aid, he goes West and secures work with a gang on his father's railroad. From here on the story tells his very rapid rise at his work, and likewise in the telegraph girl's esteem until a sudden flood finds him facing the emergency (not shown). The president comes West after it is over, and on asking to meet the man who set the traffic rolling once more is astonished at beholding his own son. Finally, of course the girl consents, but the merry chase she led the young fellow was strongly reminiscent of W. W. Jacobs's heroines, who never seem willing to give their ardent wooers very much satisfaction or encouragement. Points in favor of the story are the strong American nature of the offering, the simple plot which must be comprehensive to all, and pleasant exterior settings as viewed by a clear camera eye. Points not in favor of the product are the getting and several details of direction. E.

Kate Opens Drawbridge (Kalem, Feb. 27).—An episode in the Hazards of Helen series. Each and every one of the succeeding episodes in this well-conceived and well-directed series seems to give Helen Holmes an additional opportunity to exemplify her nerve and daredevilry. No stunt, no matter how difficult, seems too dangerous for her to attempt. This episode details the manner in which she successfully circumvented a desperate band of freight car thieves, and when pursued and captured by the gang was no hesitancy, in order to make her escape, in jumping from the top of a drawbridge to the river below. One of the most exciting bits in the picture is when the band captures the railroad detective and handcuffs him to a freight car. The train starts, and the detective is dragged along, suspended by his wrists, while the wheels of the car are in dangerous proximity to his dangling feet. Helen jumps the train, and manages to unlock the handcuffs, and so free him. J. P. McGowan deserves the utmost credit for the able manner in which he is directing this series, and for the realistic manner in which the various stunts are executed. E.

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REVIEWS OF LICENSED FILMS

Hypno and Trance (Edison, March 2).—William Wadsworth and Arthur Housman, in the parts of Hypno and Trance, are greatly impressed by the display of power offered by a traveling hypnotist. They buy a book on the subject, and proceed to experiment with alarming results. As a final test of their ability, Trance undertakes to support the corner of a house, and is nearly crushed to death before being rescued. It is a first-rate comedy, skillfully handled by Director Ranson. D.

Ham and the Jitney Bus (Kalem, Feb. 20).—Another of the unending slapstick-burlesque farce-comedies with entirely too much of both the slapstick and the burlesque, and with little of the original or unique to lift it above the ordinary. Two down and outers engage in the automobile bus business, and the comedy is supplied by the numerous stunts that they make one poor decrepit automobile perform. E.

Sweedie Goes to College (Essanay, Feb. 8).—Slapstick and burlesque farce constitute the funmaking properties of this most laughable comedy dealing with the adventures of a grotesque maid servant in a school for girls. And the remarkable part of the picture is that every one of the episodes portrayed is not only possible, but quite probable, which is quite unusual for a comedy of this nature. The photography was good and the acting capable. E.

The Stray Shot (Biograph, Feb. 8).—A typical Western story made familiar by several generations of fiction writers, which serves simply as a characterization of life in the West as it was fifty or sixty years ago, and exemplifying the old saying that in a gun fight it is always the innocent bystander that gets hurt. A miner and his partner stop at a hotel of the kind made familiar by Bret Harte. While one partner goes to bed, the other gets in a poker game with a crooked gambler, and in the fracas that follows shoots his gun. His aim is deflected, and the bullet goes through the ceiling, wounding his partner sleeping in the room above. Thinking he has murdered his partner, the miner flees to his distant claim. The crooked gambler is driven out of town, and in his wanderings comes across the miner, who, in order to keep his supposed crime from the knowledge of his wife, is forced to harbor him. The gambler tries to seduce the miner's wife, and the wounded partner appears in the nick of time to straighten things out in a satisfactory manner. The acting and photography were good. E.

Hearst-Selig News Pictorial, No. 11 (Feb. 8).—Including some well photographed views of Winter sports and interesting views of the war. The individual items were: Ski jumping at Cary, Ill.; tennis on ice skates; well-known persons boarding the steamship *Great Northern* en route for the Panama-Pacific Exposition by way of the Panama Canal; the Kaiserhof Hotel fire in Chicago; the Hotel Knickerbocker bread line in New York; the especially constructed barge which President Wilson will use on his trip through the Panama Canal; street scenes in various German cities; Russian prisoners of war in Germany bringing in the harvest of sugar beets; French, English, and Belgian prisoners of war acting as servants for German officers; the concentration camp at Salisbury Plain, England, flooded by recent heavy rains; houses along the Massachusetts coast buried in a recent heavy sand storm. E.

Hearts to Let (Vitagraph, Feb. 8).—A simple story of life as it is, with some good acting and most excellent photography. The story is the old, old triangle of the man and two women and the usual misunderstanding of motives. A novelist, with a writer of feminine persuasion, collaborates with a writer of feminine persuasion. The wife becomes jealous, and intercepting a letter intended for use in the book thinks it real and uses it to obtain a divorce. Some time later the novelist looking for an apartment accidentally meets his former wife in the same building, and with the aid of a broken lock they are imprisoned in a vacant apartment together. The misunderstandings are cleared away and a reconciliation follows. E.

The Combination (Vitagraph, Feb. 8).—Sidney Drew and Jane Morrow are introduced as a newly married couple in search of a furnished apartment. The bride is much attracted by one containing a small safe in the wall, where valuables may be stored. She is alarmed by reading accounts of the activities of burglars in the neighborhood and fears for her husband's life if he meets housebreakers with a pistol. She takes what she believes to be his pistol, hides it in the safe, and misplays the paper giving the combination, so the burglars enter the apartment and walk off with the wedding presents unopposed. It is a rather amusing comedy with a surprise at the end, for the bride had secreted nothing more dangerous than a meerschaum pipe. Mr. Drew wrote the scenario, directed the picture and acted the chief part. D.

Tomboys (Kalem, Feb. 23).—The story concerns a party of four couples off picnicing for a day. While the men are hunting, the women go bathing, are caught by the tide and must be rowed back by fishermen. The particular point of the offering, however, are the one-piece bathing beauties which the wives become, although a mothering board of morals took good care not to allow them too close to the camera. It is linked to "She Would Be a Cowboy." F.

Cats (Selig, Feb. 5).—An otherwise unobjectionable wife has a passion for cats and she fills the house with them, much to the annoyance of her husband. One evening, while Mrs. Jinks is at the cat show, Jinks bundles all of his feline neighbors into a trunk and deposits them in a nearby swamp. He is pursued by the police, who suspect him of kidnapping and, of course, his wife arrives to rescue her pets. A compromise agreement permits only four cats in the house at one time. Altogether this film makes a very fair comedy offering. D.

The Trapper's Revenge (Lubin, Feb. 11).—A well-photographed two-part drama of the Canadian Northwest with the usual wealth of wild rugged scenery. Josephine Longworth as Marie, the daughter of a fur trapper, is in love with a member of the Royal Northwest Mounted Police, and is, in turn, loved by Pierre, the half-breed companion of her father in the whisky running business. Another one of the police kisses the girl, and boasts of it in the squad room, which causes bad blood between Hugo, the girl's lover, and the boaster. The boaster discovers the whisky running activities of Marie's father, and in a fight renders him unconscious. Pierre, the half-breed, shoots him, and the father returning to consciousness thinks that he has committed the murder. Hugo is accused of the crime, but at the trial just as he is about to be convicted on circumstantial evidence Pierre confesses. The work of Josephine Longworth and John E. Ince was capable. E.

The Big Night (Biograph, Feb. 11).—Styled a comedy, but not in the least amusing. A married man steals away and attends a burlesque show, only to be discovered and haled away by his wife in the most exciting part. Poorly acted, and not even interesting. On the same reel with Getting Rid of Nephew. E.

Getting Rid of Nephew (Biograph, Feb. 11).—Styled a split-reel comedy, this picture has absolutely no excuse for existence. The story is infantile in conception, and though one searched rigorously for a flicker of an amusing situation, it could not be found. On the same reel with The Big Night. E.

On the Altar of Love (Vitagraph, Feb. 11).—Chiefly interesting for its good clear photography and the acting of Maurice Costello and Estelle Mardo. Two young artists in love with each other are poverty stricken, and their only hope lies in winning a prize competition. The young man's eyes go back on him, and as a result his picture is so poor that the girl refuses to send it, and puts his name on her own effort, which is successful in winning the prize. The man is acclaimed a genius by the art world, and as a result of the adulation he receives neglects the girl who, thinking he has ceased to love her, leaves for her home on the farm. The man on regaining his sight learns of her sacrifice, and journeying to her country home proves his love and, let us hope, they live happily ever afterward. E.

Silm, the Brave, and Sophie, the Fair (Essanay, Feb. 11).—Remarkable for a wild stagecoach ride in which Harry Todd drives a four-horse team at a mad gallop over some of the roughest kind of country imaginable. He showed some very able horsemanship. Styled a comedy, the picture was noticeable for its lack of anything amusing. A rich man and a poor man are in love with a country girl, the poor one favored by the girl and the rich one by her father. The lovers plan to elope by stage, but the rich young man discovers the plan, and resolves to frustrate it. He holds up the stage, and, taking the reins, scares the life out of the lovers by his wild driving. Bringing the stage to a stop in a lonely place the poor young man finds discretion the better part of valor and disappears. The pseudo bandit quickly doffing his costume convinces the girl that he has disposed of the bandit, and she rewards his supposed bravery with her affections. E.

A Romance of the Night (Essanay, Feb. 9).—Metropolitan Arabian Nights are suggested by the spirit of the action which embraces the latest in active adventure with auto chases, pistols, and stolen bonds, while over all a glamour of mystery, not settled to the very end, lends a delightful air of uncertainty. In fact, it was not shown at all, but it is quite presumable that the villain had bound the old man and taken the half of a bond or other valuable paper, the first part of which he had acquired years before. Richard Travers is the youth when a passing auto attracts, so that he follows in his own racing machine. The girl in the strange car leads him to where the band have the other part of the note, and by vigilant holding at pistol's end they manage to escape. Ruth Stonehouse is the girl, and E. H. Calvert the principal heavy. F.

INDEPENDENT FILMS

When Ciderville Went Dry (Pathe).—A tramp character, given the lead, carries the action from scene to scene in a plot that concerns the successful efforts of a band of local women to bring about prohibition. The men work a blind tiger after the decree of abstinence goes into force, but the female police force raids the place, and throws all the occupants into jail. The cell with the comfortable "house" is occupied by the tramp hero who, from the cell window, is soon carrying on a lively trade with the entire male part of the town. Thus he pays his fine, and leaves by auto in grand style. The offering is quick in action, and the plot is doubtless original. F.

The Ferrets (Pathe).—A hand-colored part-reel showing this rodent in some very natural scenes which include the killing of its prey. It is split with Max is Forced to Work. F.

Max is Forced to Work (Pathe).—Being put out of the house by his parents for his nocturnal habits, Max seeks occupation as a waiter, where his work is shown as breaking the china he is ordered to carry. This is alternated with a love match that he and the daughter of a wealthy family carry on, the reel ending with the happy match. It is full of the exaggerated European emotionalism and comedy conceit to which audiences have given their approval in the past. It divides the reel with The Ferrets. F.

Pathe News, No. 11 (Feb. 8).—The American news pictures include the giving of frankfurters and coffee by a New York hotel to the unemployed; the mounted police of Buenos Ayres; the burning of a public building at Union Hill, N. J., a skit meant to ridicule the San Diego Exposition exhibit of the Painted Desert Indians and their life; a nickel-a-ride bus to relieve traffic congestion; a snow melter to clear Chicago's snow-covered streets; and the effects of a sand storm on the Massachusetts coast. War news shows the burial in Italy of one of the Garibaldis killed in France; shell-torn Soissons; a German mortar taken by the Belgians; and the simple rites payed by one soldier to his fallen comrade. F.

Pathe News, No. 10 (Feb. 3).—No especial distinction is given any one piece of news, told here, which includes the stranding of an oil steamer in the East River; an aeroplane view of New Orleans; testing for physical fitness the unemployed of Chicago; graduation exercises and entertainment of the Washington Irving High School for Girls, New York; trying out the President's motor boat to be used in the Panama Canal ceremonies; John Philip Sousa and others shooting clay pigeons; a portable fire escape tried out at Washington, D. C., from an eleven-story building; more Red Cross material sent to Europe; and several small views of the European conflict from the French point of the fighting. The selection is interesting. F.

Colonel Heeza Liar in the Haunted Castle—Second Night (Pathe).—The second night spent by this well-known pen figure in the castle haunted by all manner of breath-taking figures, lends itself most appropriately to the clever ideas of J. R. Bray, for the subject is one especially suited to this style of comedy. The reel is split with A Nature Beauty Spot. F.

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REVIEWS OF FEATURE FILMS

"HER HUSBAND'S SON"

Two-Part Edison Drama. Produced by Charles Brabin from Elisabeth R. Carpenter's Scenario. For Release Feb. 19.

Dorothy Dixon ..... Gertrude McCoy
Robert Willard ..... Robert Conness
Bobby, his son ..... Harry Beaumont

Certain themes are pregnant with possibility: the young wife of the oldish husband is one of these most often discussed, but, strangely enough, with this situation in hand, the author turns the lampblack of her pen to the son of the husband by marriage number one. What his rights and wrongs are forms the entire plot, for, oddly enough, the wife seems perfectly contented.

It is possible to imagine such a theme wafted into the scenario department, and quite a surprise to find it, corporeal and clothed, as Director Brabin ushers it from his celluloid dress shop. Mr. Brabin has a distinctly clear eye, in this respect, and anything that makes its debut in the film world with his sartorial approval is quite sure to be "right." True, his opportunities here are not such as would inspire a director with its scenic possibilities, yet with the aid of a few striking sets and a continuous application to realistic detail, he makes his atmosphere speak true.

The story opens with the deathbed scene of the mother who exacts her husband's promise to take care of their boy. Likewise he vows to keep the memory of her ever before him, and sacred. A few years later he accepts his neighbor's daughter's invitation to join in their fun, and soon they are married. The son, at college and a gambler, although well-meaning enough, refuses to recognize her as his mother. Repeated requests for money finally bring a well-meant refusal from his father. Then the mother steps in and writes the boy that she will try to get the money he needs.

Her request for so large an amount, coupled with his previous regret at the disparity of their ages, brings his suspicion forth in full power. He follows her from the house, and shoots, in the dark, as the grateful boy is thanking her. The wound proves slight and is the speedy means of bringing about reconciliation.

The fact that one person usually writes all letters or written inserts for a picture firm was never better brought out. The same hand that wrote for the son penned the mother's answer, and wrote another note as well. Perhaps this is a mere detail, unless, as here, the number of notes increases its importance.

The acting was limited to the three principals. Gertrude McCoy as the girl grows better and better all the time. Certainly her work as the young wife gave every evidence of girlish spirit and wifely charm. Robert Conness has, from the heritage of the stage, a dignified bearing that, with his older make-up, made him the central figure of the play, while Harry Beaumont was effective for the most part as the son. A minor character part was that of Jessie Stevens as the washlady. F.

"JUSTIFIED"

American Drama in Two Reels Released Feb. 8.

Tom Allen, the "worker" ..... Ed Coxen
His wife, the "queen" ... Winifred Greenwood
Joe Hills, the "drone" ..... George Field

Admirers of Maeterlinck's "Life of the Bee" will find a certain similarity between this frontier triangle and the principals in the hive habitation, brought out aptly in the explanations that supplement the action in the first reel. Regarded from the domestic standpoint, the heavy gentleman who tries to attract the country wife by glittering tales of the city may certainly be likened to the drone, while the other characters are even more fitly likened. With this new twist to the triangle play the offering contents itself by presenting its subject in the most artistic manner consistent with settings that must match the virility of the main characters.

The drone allures the wife with his tales, and one night enters the cabin to steal the gold her husband has panned. The wife surprises him, her husband enters even more inopportunely, and the wife is ordered out of the house summarily. Repentence follows with the discovery of the nuggets where the intruder had dropped them in the closet, and the unfinished baby clothes. The most striking feature of the scenic properties so far is the drenching storm which thunders over the wife as she wanders all night in the woods.

A lapse of five years discovers the husband on an active quest of the missing woman. He enters a saloon and meets the drone. In a card dispute the latter shoots first, but the other man kills him and escapes. He finds shelter in a barn, discovers a little boy playing, and through him, his son, is brought back to the wife. The sheriff finds him, but it is proved that the drone was wanted for a series of crimes. So that the insert "Justified" explains away a jury's verdict, while pink is selected as the tinting to convey hearts united in the fadeaway scene at the end. F.

The Betraying Mark (Pathe, three reels).—Cleverly disguised melodrama, clever in its presentation and well disguised because of the respectable dramatic atmosphere that a high-class cast creates. The exact point which makes the play possible is the remarkable resemblance of two women (played by the same woman here) upon which striking similarity the plot revolves. The hard-up European person who is not the favorite with the rich widow, schemes to case of the woman burglar, whom he finds in his apartment, as the woman who has rejected him in favor of another. First he manages to have his successful rival see the person he thinks is his fiancee in his—the schemer's—arms, and then sends a message to the widow, telling of an injury to her fiancee and bidding her come at once. He thus captures her and confines her in a tower while the burglar, obliged under threat of exposure, to do his bidding, takes the place of the missing woman, even to deceiving her little girl. The widow escapes from the tower after a short time, however, and appears with the police before the schemers have been able to put through their plans of stealing her fortune. By the fatal *fleur-de-lis* mark on her arm the other woman is established as a veteran offender. Here is plenty of good material to make an interesting screen story, and its excellent presentation makes the result wholly meritorious. F.

The Ambition of the Baron (Essanay, Jan. 29).—Imagine a *Smart Set* adaptation, one on the order of a Granstark story, and the most fitting characterization of such a romantic male lead would fall properly into the hands of Francis Bushman. Mr. Bushman has the personality, the appeal to romantic yearnings in his audience that make him the ideal interpreter of one of those film princes in a European principality. Besides this, there is a whole world of pretty show for all exterior settings, the adorable Beverly Bayne and Thomas Commerford as the Baron in one of his finest pieces of interpretation, which is to say that as a bit of elderly character work it cannot be excelled. The play opens mysteriously as the young lady, later discovered to be the daughter of the noble, drops a message asking for help from her cab, and the gentleman of good looks and fortune follows, and brings her back from a deserted house without much trouble. It develops that her father has estimated him as a real man and used this means of surely involving him. He promises his daughter on condition that he will be ruler of the principality as soon as it shall have been taken by revolution. The following action transfers the scenes to that land where a gallant captain, also in love with the daughter, manages to disclose the plans of the revolution in the ardence of his wooing, and all are forced to take boat for America again. This latter part of the story was neither very understandable at times, nor very carefully staged. F.

Runaway June, No. 8 (Reliance, Feb. 1).—One of the essentials in series is to eliminate useless characters and the list of characters herewith sounds like a roster of who's who at the Reliance. Another requisite is characters that one may readily sympathize with, for only in this way may a clientele be established that can be induced to take a weekly interest in the fate of its hero or heroine. One of the most important requirements of all is clarity. None of these, and some few other essentials as well, are observed in the fifth instalment, although Marc Edmund Jones, the photo-adapter, has striven by short synopsis and a visioning of some of the vital action in the first instalments to put his audience in touch with the situations. G. B. and Lillian Chester are the co-authors. Oscar Eagle directed. It appears that June is a girl who has run away from her honeymoon husband because he insists upon her accepting money from him. She is discovered working in a gambling house which is frequented solely by women. Here, after most of the first reel has been used in repeating scenes that have been shown in other instalments, she finds that one of the women has been driven to gamble because of the husband who is quite the opposite from June's wild-ly seeking mate, and this contrast is, perhaps, the strongest point the offering contributes to a very slowly moving story. F.

Master Key, No. 12 (Week of Feb. 1).—It will be remembered that in the preceding instalment the Hindu stole the image, and in the first part of the present offering he is seen preparing to leave for his own country, while the mining engineer and the girl—Bob Leonard and Ella Hall—follow in an endeavor to trace the Hindu statue that they alone know contains the secret of the lost mine. The other crowd is also on the trail, and one more to the already many villains is added in a young English captain, who falls in love with the girl, and therefore volunteers to aid in regaining the much-sought plans. The story moves more speedily than ever, is entirely in keeping with what has gone before, and adds variety by taking the second reel to India, where the well-equipped architecture of Universal City and a well-stocked menagerie contributed all and more than was necessary to a thoroughly realistic series of settings. It finds the American party arriving and putting up at the hotel where foreigners are usually accommodated, and meeting, perchance, with the former army servant of the captain who accompanies them. Through the latter the mining engineer is led to the temple where the Hindu has restored the idol to its accustomed niche, but here through the treachery of the captain he is seized and thrown into a dungeon. F.

A Night's Adventure (Lubin, Feb. 3).—In working up to a quite unusual climax, Marc Edmund Jones has forced several of his characters into unlikely places, thereby detracting from the impressiveness of a two-reel drama that is carefully presented and has many good points. The principal figures in the story are George Shields, who finds himself on the verge of starvation in a large city; a minister and his daughter, Grace Walton. Much is made of the girl's giving way to the temptation to buy a pair of dancing slippers, and to George's success in a poker game that he enters with beginner's luck. Then the improbable happens when Grace beseeches her fiance to take her to a dance, and he responds by escorting her to a disreputable cafe. It is the last place he would be likely to choose. While they are there the place is raided, George assists Grace in escaping; but she drops one slipper, Cinderella fashion, and it is found by her father, who has a hand in the raid. He recognises it as the property of his daughter, and draws unpleasant conclusions. Meanwhile George has aided the girl in reaching her room, via the window, and to complete the good work he visits the minister to claim the slipper as the property of his sweetheart, a gift from Grace. So a reputation is saved, and the young man is able to return to his parents in the country with a clear conscience. Interest in the action is well sustained by Velma Whitman, Melvin Mayo, L. C. Shumway, George Routh, and W. E. Parsons. D.

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